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THE UNIVERSITY OF ALBERTA

The Cansos of Bernart de Ventadorn:

A Musico-Poetic Study

by

(C) Valerie M. Drogus

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled The Cansos of Bernart de Ventadorn: A Musico-Poetic Study, submitted by Valerie M. Drogus in partial fulfilment of the requirements for the degree of Master of Arts.

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ABSTRACT

Both musicologists and literary critics readily assert that the troubadour lyric is a fusion of the arts of music and poetry and that, furthermore, it is necessary to study these two aspects together to fully comprehend this art form. Such a dual study, however, has presented difficulties both because of the practical considerations of the problems of medieval music and because of the problems inherent in the cansos themselves which make it difficult to recognize a clear link between music and verse. A short history outlining the efforts of scholars to resolve this problem is included in the Introduction to the present study; this history suggests an approach to a comparative study of music and poetry which is then applied in the body of the thesis to eighteen cansos of Bernart de Ventadorn.

Instead of the usual assumption that the link between music and poetry is in the imitation by one of the mood or form of the other, it is assumed that the two arts exist simultaneously. Therefore, a study of the cansos of Bernart de Ventadorn need not consider separately the music and poetry, but rather can and should refer to both at all times. The first chapter, then, discusses the concept of content in Bernart's lyric with reference to both referential content, only accessible through the verse, and poetic

content created by a combination of the poetry and the music. Referential content is shown to be a negligible aspect of these cansos; poetic content is realized only through the form of the music and the poetry.

Subsequently, Chapters II and III explore the ways in which poetic content is produced through the interaction of form in the music and poetry. In Chapter II the technical links between melody and verse are enumerated and an integrated approach to the form of the canso is sought. Musical and poetic form are shown as dependent on each other as well as complementary to each other. Chapter III carries the integration of the forms of music and poetry a step further with a discussion of the importance of the musicality of the verse in the creation of meaning in Bernart's cansos.

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INTRODUCTION

"Une strophe sans musique est comme un moulin sans eau," is the simile used by the troubadour Folquet de Marseille to describe the essential inter-relationship of music and poetry which make up troubadour lyric. The working simile of the mill makes it clear that music is not to be regarded as an accompaniment, and therefore an unimportant part of troubadour lyric, nor on the other hand, can the melody be self-sufficient. It is only the combination of both which has the potential of producing a work of artistic value.

In order to fully comprehend the Provençal troubadour lyric, this genre must therefore be viewed as a union of the two arts of poetry and music. These art forms were never practised separately in the lyric of the Middle Ages; poetry and music always functioned as a single unit, with the jonglar rendering the lyric by first striking a few notes on his lute, then proceeding to sing each stanza of the lyric unaccompanied, with an improvised musical interlude between stanzas.

Although the essential unity of the troubadour lyric has most often been recognized by both the musicologist and the literary critic, the problems of dealing with both of these aspects at once has precluded much progress in this area. Besides the obvious difficulties of dealing with medieval musical notation, there are difficulties inherent in the cansos themselves, which makes it very

hard to find any clear link between melody and verse. Because of the obvious fact that these two arts were meant to be practised together by the troubadours many approaches to a unified study of them have been attempted, beginning as early as the Middle Ages.

Dante, for instance, in his Di Vulgari Eloquentia defines poetry as "a rhetorical composition set to music".[1] Moreover, he deliberates on the relative importance of the music and the poetry in the specific genre of the "canzone", and is forced to conclude that the music is of secondary importance; yet he maintains that it is also indispensible, for his definition of a canzone is the "completed action of one writing words to be set to music."[2]

In speaking of the form of the canzone, Dante uses a curious blend of a musical and a literary vocabulary to describe the genre. The stanza is defined according to the musical form it displays, which may be one of the following; through-composed, feet and coda, frons and verses or feet and verses. Which of these forms is assigned to a particular canzone is determined by the musical repetition of the lines. While the form of the stanza is thus dependent on musical structure, the individual line is defined in terms of literary structure, especially by syllable count. Dante carries this mingling of musical and literary terminology even farther by proposing an equality of lines and syllables between the feet and the verses of a stanza; thus the musical and literary forms imitate each other.

Such a blending of the musical and the literary form provides an

interesting answer to the modern scholar who wishes to explore the relationship between the troubadour music and poetry. Dante's proposals provide a sound basis for Friedrich Gennrich's contention that "the strophe (is) an organism born from its creator's will toward form."[3] For Gennrich, as for Dante, the melody is the decisive factor for determining the larger form of the canso, and the similarity between the views of the two scholars continues as Gennrich writes that the "will towards form" is most clear when a combination of musical structure and textual form is studied. According to Gennrich, these two components, melodic form and textual form, must interact in order to make a correct characterization of the strophe possible.[4]

More support for the idea of relating the musical and poetic form of troubadour lyric comes from a study of the songs of Peirol by Margaret Switten,[5] in which she writes that the formal structure of troubadour lyric is more fully defined by both the music and poetry together than by each separately. Just as Dante suggested, she considers that the poetry must be studied in terms of number and arrangement of lines and syllables and of rhyme scheme, while the music is best defined by repetition or lack of it. In this view, meter and melody are essentially complementary, so that a poetico-musical viewpoint of the cansos is attained.

This seemingly simple concept is actually very difficult to demonstrate, for a definite formal relationship between the melody and textual form is not perceived in a given canso. In the first place, melodies termed "through-composed" in which no repetition

of melodic line occurs outnumber melodies which repeat regularly, in the patterns described by Dante, by three to one. Then again, the difficulties faced in trying to determine the form of a particular melody are sometimes enough to preclude a definite analysis. The multiple versions of a canso may yield a literal repeat of a line in one manuscript while another may contain only a varied version. In any case, it may be difficult to determine whether any altered repeated line is exactly that or whether in reality it is a new musical idea contributing not to a foot but to a through-composed stanza.[6]

Although a combined formal theory seems attractive, the problems inherent in it have often appeared to scholars to outweigh the advantages of a simple solution. Gennrich has been criticized for totally ignoring the common divergence between melody and text in his search for formal unity,[7] while Carl Appel, his critic, has come to a more superficial conclusion that musical form and rhyme scheme seem to have little to do with one another.[8]

Inconsistency of form is the one problem which has confronted all who have tried to find a formal basis for comparison, or a proof of the artistic unity of the troubadour lyric. It would seem to be in the very nature of this poetry to be inconsistent, for a lack of logical links from stanza to stanza is characteristic of the troubadour canso, as is incompatibility of the emotions expressed. This incoherence has frustrated the efforts of scholars who consider that the melody ought to express the words in some manner, and who consequently seek some sort of imitation of the words in the melody.

This idea is expressed succinctly by Théodore Gérold who, in an effort to examine the melodies in relation to the contents of the text, poses the question of whether or not the musical composition responds to the poetic composition, and if it is of the same quality.[9] For Gérold, unless the melody springs from the same source of inspiration as the words and intensifies the feelings expressed in the poem the relationship between melody and words is not worth examining. The problem raised by Gérold is two-fold; first, that the question of whether the melody of a particular song responds to the word is a fairly subjective matter which does not lend itself to analytical commentary, and secondly, that even when many people agree that a certain melody is expressive of the contents of one stanza of troubadour lyric the range of emotions is likely to be so great in one song that the other stanzas will be an embarrassment to this opinion.

In solving these problems it has generally been easier to state that "the character of the melody is in some cases wonderfully expressive of the sense of the words,"[10] then to expound upon those few cases and to ignore the bulk of the poetry which is impossible to discuss in this way. One song which has often been represented as a good example of melody fitting the words is Bernart de Ventadorn's "Can vei la lauzeta"[11].

Barbara Smythe takes this song as an example of an expressive melody, but after praising Bernart and publishing the melody with one stanza the only comment she makes to enhance her position is that "it would be hard to imagine a melody more appropriate to the

melancholy character of the words."[12] Gérold is a bit more astute as regards the melodic imagery of the first stanza. He sees it as being divided into two parts, the first of which rises gracefully, then curbs and redescends, suggesting the flight of the lark; the second part begins a fifth higher coinciding with the poetic expression of admiration and envy, then redescends with a feeling of depression.[13]

This interpretation might be convincing if it were representative of the entire song, but in every other verse the first half of the stanza expresses not the joyous flight of the lark but the despair of the poet, which in Gérold's system should call for a descending pattern of notes. It can also be pointed out that the ascending notes representing the "flight" of the lark are not exceptional as a beginning to a stanza; in fact, the song encompasses only an octave, which is quite a normal range in relation to other songs in the troubadour repertoire. Had Bernart wished to suggest flight he could have used a much vider range.

The problem with seeking a relationship between the melody and content of a troubadour poem lies not in the work of art but in a misconception in analyzing it. For both Smythe and Gérold, real art could only mean poetry in which "le poète exprime avec plus ou moins de force des sentiments personels."[14] In such a circumstance it is natural that these critics would assume, as did Barbara Smythe, that all troubadour lyric was expressive, and remain puzzled by the inconsistencies, or would recognize the existence of non-personal poems as did Gérold but discount them as "de froides dissertations

sur l'amour"[15] and judge worthwhile only those poems recognizable as expressive.

The viewpoints of Smythe and Gérold represent a naiveté in regards to medieval criticism which can be partially attributed to the time at which they were writing. Even though Gérold shows that he is aware of critics treating the troubadour lyric as contributions to the amusement of a sophisticated society and witty word games, he himself cannot accept that such words, based on conventional formulas, are real art.[16] Until this is acknowledged the problems of criticism are so enormous as to be impossible to resolve.

Without the prejudice of a Romantic predisposition, a cursory reading of the troubadour repertoire is enough to convince one that the constant theme of love is not the real point of the poetry. It is improbable, to say the least, that each troubadour would experience love in the same way and express his emotions couched in similar language and form, yet the love situations, thoughts and sentiments in these poems are standard. That poems limited to a few undeveloped and commonplace ideas captured the imagination of the courts in Southern France for nearly two centuries[17] suggests that it was not the expression of personal sentiment concerning love which was found so fascinating but that the conventional words were a vehicle which enabled the composer to produce a work of art capable of amusing and entertaining the audience in some manner other than by the descriptive content alone of his poems.[18] It is obvious at this point that it was not the substance of the ideas of the poem which fascinated the audience. Because these poems were always per-

formed one might begin to suspect that during a period before the rise of polyphony when instrumental music was essentially listened to as a background for the dance and rarely for its own sake the words of the troubadour lyric served mainly as the vehicle for the presentation of the music.

It is exactly this point of view which is presented by Jean Beck in the preface to his collection of troubadour and trouvère melodies from both the Chansonniers de Troubadours et de Trouvères as well as in La Musique des Troubadours. Beck is quite right in pointing out the banality of the themes of the poetry and the transformation of the poem into an exciting work of art with the addition of the melody: "Chantons (ce poème banal) sur sa mélodie, nous apprécions le talent du compositeur et l'importance capitale de la musique."[19] In fact, the combination of his contention that the content of these poems is banal yet the effect when set to music is artistically pleasing forms the basis for an eloquent expression by him of his own view of the beautiful in these poems:

> La substance des idées ne joue qu'un rôle secondaire; la beauté de la poésie lyrique du moyen âge réside dans l'agencement ingénieux des voix, dans le jeu des syllables et des vers qui tantôt procèdent parallèlement, tranquillement, tantôt l'une des parties continue, pendant que l'autre pause, dans la succession de consonances sur les temps forts et de dissonances de toutes sortes sur les autres temps, dans la variété des rythmes et des tempi, dans l'esthétique des proportions et dans le culte de la Forme Pure.[20]

The conclusion reached by Beck that the beauty of medieval lyric poetry resides in "pure form" is justified by his premise that the content is secondary. (It is also interesting to note

that he considers this poetry a part of a "cult", implying the atmosphere of rigid convention which must have fostered such songs.) The only problem with Beck's idea is that, probably because of his musicologist's view, once he discards the content of the poem he is unable to see any form except the musical; although he mentions "le jeu des syllables et des vers," this is ultimately connected with the musical progression, and Beck gives the poetic form little credence on its own account.

In accepting Beck's idea that the troubadour lyric is based on "le culte de la Forme Pure" it is necessary to expand upon his intentions in order to include the form of the poetry as well as the music. For in fact, poetic form is of the utmost importance in troubadour lyric as the great variety and sublety of form will attest to. To demonstrate this it is only necessary to look at Istvan Frank's Répertoire Métrique de la Poésie des Troubadours which lists about 1,000 Provençal chansons as having a basic rhyme pattern of ab ba x. Yet within this basic form 200 variations can be accounted for, one of which, ab ba ccdd, shared by 300 chansons, can be subdivided into variations of 50 different metric schmes. Among the entire corpus of songs having the ab ba x form 500 metric schemes are found, and in the Répertoire Métrique as a whole there are about 1575 different ones. But the most amazing part of this statistical study is that 1200 of these metric schemes were used only once in the entire body of troubadour lyric.[21]

Not only are the workings of each individual stanza intricate, but the relationships between the stanzas play an important part in

the over-all complexity of form which seems to have been the goal of the troubadours. The coblas unissons, for example, was a feat of skill involving the use of not only the same rhyme scheme but the same rhyme sounds in each stanza of the chanson, while in the coblas doblas each stanza has the same rhyme scheme and two consecutive stanzas the same rhyme sounds; similarly, in the coblas ternas the stanzas fall in patterns of three. Each stanza of the coblas alternadas has the same rhyme scheme but alternating stanzas share the rhyme sounds. In the coblas retrogradas stanzas are paired and the rhyme sounds are reversed, while in the coblas capcaudadas the end of each stanza shares the initial rhyme sound of the next stanza.

It is likely that the troubadour himself derived joy from the calculated manner in which he carefully built his work of art and from the resultant monument to formal perfection. Because of the aesthetic pleasure taken in the formal perfection of a work of art the troubadours created what Robert Guiette has termed a "formal poetry". Its content, according to Guiette, is not supple, pliable or succulent, nor can it seduce by its variety. But the form of the poem is varied, sensitive and sensual.[22]

Robert Guiette is speaking of the trouvère poetry in his article "D'une Poésie formelle" when he makes this statement, but the same idea has been applied with equal validity to the troubadours by various critics.[23] Their basic contention lies in the statement that the art of troubadour lyric is in its "technicité" and not in an originality of expression. The best of the troubadours, writes Valency,[24] were great artists, but the worst were highly skilled craftsmen.

Their subject matter may have consisted of a series of clichés which they repeated over and over again, but the novel ways in which these clichés were put together precluded boredom with the genre.

Although this description of formal poetry seems to fit exactly the intricacies of the poetic text itself, Guiette goes on to say that form is made of the melody and the verse and of the intricate relationship between the two,[25] thus reinstating the problem of the role played by the music. It has already been shown that it is difficult to relate consistently the poetic and musical forms with one another by demonstrating that the formal patterns are somehow connected by repetition or imitation. If the music represented its own unique and varied forms one could perhaps say that it formally reflects the poem in spirit, if not in substance. But even this is not possible to admit since in general the musical form is stereotyped and conventional. Hendrik Van der Werk states on the subject of the relative development of the form of the poems and that of the music:

> Considering the care with which the troubadours and trouvères designed the form of their poems and considering the agreement among the manuscripts regarding rhyme and stanzaic form, one would expect the authors, composers, and scribes to pay equal attention to detail regarding the musical form. But the manuscripts make it abundantly clear that the form of the poem must have been of far greater interest to everybody involved than the form of the melody. Convention and lack of sophistication in the form of the melody are typical, while originality and attention for detail are exceptional.[26]

It is clear that the chief interest in the poetry is its form, but that the musical form does not correspond in interest to the poetic, nor do the two forms reflect each other by a consistent repetition of melodic form and rhyme scheme. One must

of necessity explore more ambiguous conceptions of the relationship between the melody and the verse, such as the contention that they are born of one artistic inspiration, for example, or more particularly that it is the combination of music and poetry which establishes a certain mood in the chanson. Valency, for example, writes that the lack of musical development in the troubadour music conveys the feeling of a pleasant excursion which gets nowhere, a mood which he finds compatible with the general tenor of the verse.[27] Margaret Switten also sees that the melody reflects an attitude that the poet has adopted and that the music reinforces the mood of the words, not through a literal imitation of the words but through a general heightening of the atmosphere.[28]

"La musique," writes Marrou, "achève de donner à ces chansons le caractère d'une oeuvre de ferveur, enveloppé d'une auréole mystique."[29] It is precisely this "heightening of atmosphere" and fervent character which are the unique property of the troubadour music; for without the music, the text, albeit a formal masterpiece, has little to offer in the way of thematic development or expressiveness. While the content of the poem holds little interest for the reader, the music is able to fulfill the expressive function left unfulfilled to a great extent by the words.

That music should be the vehicle for the beautiful and the expressive side of troubadour lyric is consistent with the medieval idea of music as Boethius conceived it, and as was reiterated by other philosophers throughout the Middle Ages. Music, one of the fundamental studies in the quadrivium, was a perfect discipline because

it was based on numbers; musica humana was an effect and a reflection of musica mundana, or the music of the spheres, and therefore could not help but be of a perfect and premordial beauty. It is for these reasons that, according to Zumthor, "D'une manière ou de l'autre, on peut tenir pour assuré que. . . dans les differents genres lyriques, le facteur musical intervient dans la genèse même de l'expression."[30]

The difference in appreciating a troubadour poem without the music and with it is that in the first case we must appreciate the poetry primarily as "l'art pour l'art" once we have realized the redundance of the themes; in the second case, however, the music offers more possibilities of enjoying the expressive aspects of the art, of being drawn into the mood created by the chanson. Thus the poetic form gives the chief structure to the canso, while the melody embodies the chief expressive aspects.

This distinction is not as simplistic as it appears, for the domain of "music" and that of "poetry" remain to be defined. Even if the formal theory of medieval poetry is accepted, the content of a poem, for example, cannot totally be denied its role in the creation of mood. Yet the referential function of a word may play a minor role compared with its function in the over-all formal pattern and with its role as a complement to the music by virtue of its sonority. In other words, the "music" of the word may convey more meaning than its semantic meaning.[31] On the other hand, as expressive as a melody may appear, its formal function may at times predominate to mold the poetic form.

In the art form of the troubadour lyric it must be acknowledged

that both the poetry and the music have a content and a form.[32] Any work of art is "an inextricable fusion of the content which is communicated and the form,"[33] but this fusion in the troubadour lyric is complicated by the fact that two art forms are existing simultaneously as one. The problem of relating the poetry to the music becomes one of studying the two aspects of these two art forms simultaneously to see in what ways they could possibly interact. How much do the words contribute to the content through referential meaning, and how much is expressed by sound, both musical and poetic ? When does musical form predominate, and when poetic? The ways in which music and poetry interact in the troubadour lyric must be explored from both a form and content point of view in order to understand them as a unified art.

The cansos of Bernart de Ventadorn make a good basis for a comparative study of music and poetry in the troubadour lyric for several reasons. In the first place, the mere fact that eighteen of the forty songs attributed to Bernart are available with the music, all of which have been rendered in modern musical notation, makes a convenient body of material to work with; Bernart's genre is specifically the canso, and although one or two tensos have been attributed to him, all of his extant works with music are cansos, thus providing unity to the material.

Besides these reasons of pure convenience, the cansos of Bernart are an interesting study because they do not always fit neatly into the categories prescribed by the various theories of Provençal poetry. Many critics have hailed Bernart as the most "sincere" of the trou-

badours, and have found true emotion in his poetry. He does not appear to be preoccupied with poetic theory as do some of the other troubadours[34] and although he himself never mentions it, he is said to have written primarily in the trobar leu so that the formal elements of his verse are not so striking as in the verse of many other troubadours. It is for these reasons that Linda Paterson specifically leaves Bernart out of her selection of troubadours in her book Troubadours and Eloquence, but for the same reasons his poetry, with its atypical extremes along with more traditional elements, gives a good basis for a study of the individual troubadour.

The edition of poetry used for this study is edited by Moshé Lazar, Bernard de Ventadour, troubadour du XII^e siècle: Chansons d'amour, published in 1966 by Klincksieck at Paris. All quotations and references to this edition are referred to by the line and number of the poem under discussion. A complete collection of Bernart's music has been published by Carl Appel, Die Singweisen Bernarts Von Ventadorn, nach den Handschriften mitgeteilt (Halle: Niemeyer, 1934). This edition, however, is not generally available and a list of alternate sources has been provided in the appendix.

CHAPTER I

An identification of and discussion about the content of Bernart de Ventadorn's poetry necessitates a two-fold approach. Obviously, one aspect of the discussion must deal with the purely referential content of the poetry in order to answer the simple question, "What does Bernart write about?" A second aspect of the discussion must deal with the expressive quality of his poetry in an attempt to exploit the full significance of the poetic message. In the case of the troubadour lyric, each part of this two-fold discussion must take into account the contribution of each of the arts which unite to make the lyric a whole: musical content as well as poetic content must be identified so that the part played by each of these is clear and an integrated view may be developed.

The role of the music in the referential content is obviously minimal and has already been discussed in the Introduction. The question, "What does Bernart write about?" must be answered almost entirely by a study of the poetry. Paul Zumthor has set up a very useful system for just such a study of the poetry of the romanesque period, and this system will be applied to Bernart's poetry.[1] Zumthor's broadest category in the study of medieval poetry is the "objet", by which he means "de vastes secteurs de l'intelligible ou du sensible dans l'un desquels se situe l'imagi-

nation créatrice au moment qu'elle va passer à l'acte." As examples of a poem's "objet" he gives "la femme, la guerre, Dieu, la nature.." or, from a different viewpoint, "l'amour, la haine, la crainte de Dieu..."[2] In the body of eighteen cansos under discussion, love, or amors is the object of each one of the cansos; it is, in fact, that which enables Bernart to sing and without which he cannot sing. Since he sings because of love, it is only logical that love should also be the object of his singing.

Yet the numerous ways in which love is portrayed in his songs lead to the conclusion that the "objet" of a poem is a much too general category to be of value. A more specific way in which that "objet" is realized is accomplished by Bernart's choice of themes. Thus, although Bernart writes constantly of love, he may write of the joy or the pain of love, of fidelity or unfaithfulness, or of mutual or unrequited love according to the themes he chooses. Zumthor defines "thème" as "un centre d'intérêt, grâce auquel un 'objet' s'actualise sous l'un de ses accidents."[3] Bernart uses a multiplicity of themes to elucidate different aspects of his chief object, love. Most of these themes are not unique to any one poem, but are found repeated in various ways and with varying degrees of emphasis in a number of poems.

In the eighteen poems under discussion there are many such themes which are present in several of the poems, and in some cases even in most of the poems. These themes include the "joy of love", the "pain of love", "omnipotent amors", "lauzengiers", and the "beauty of the lady".

Just as the object of the poems, amors, is endowed with meaning through the medium of various themes, each theme itself may be further refined and colored by the use of various motifs. The motif is the smallest unit of expression the function of which is to attach the theme to the reality of the poem.[4] Thus from the examples above, "beauty of the lady" may be represented by the motif "belhs olhs", while the theme of the "vassalage of love" may be built on feudal vocabulary such as praying for mercy, the mention of seigneur or calling the lady midons. As Zumthor points out, themes may either be built on fixed motifs, in other words motifs which are constantly and consistently associated with that particular theme, or occasionally on exotic motifs which serve once or twice to build a theme, thus adding interest and expanding the possibilities represented by that theme.[5]

In the poems of Bernart, as is general in troubadour poetry, the fixed motifs are numerous and prominent, recurring consistently from poem to poem, until they all but lose their significance as an attachment to reality and become mere signals that a certain theme is being indicated. Such a fixed motif has been referred to in troubadour lyric as a "formula",[6] and this may often be reduced to a simple "key-word", or one word which conjures by itself the motif and, ultimately, the theme which has become associated with it through much repetition. The many words for lauzengier would be key-words which signal the theme of the poet's enemies: one word, joi, may indicate all the possibilities of the theme "joy of love", while such often-repeated words as mal, dolenz, fol call to mind

the entire theme of the "pain of love". It is significant that such motifs indicating the theme of "beauty of the lady" often consist of a single word for a body part: olhs, boche, or even, in general, cors. These words are rarely accompanied by any adjectives more descriptive than gens, belh or avinen, because these motifs are associated with a theme which prescribes the lady as the most beautiful in the world and the finest ever made by nature; hence, extra descriptive adjectives would be superfluous.

Rather than detracting from the expressiveness of a troubadour poem, motifs which are "formulas" or even simple "key-words" can add to the troubadour's expressive ability, for by using one word all the associations which have been built up around the theme that it represents are called to mind by the audience. Although many key-words, motifs and themes are common to the entire troubadour repertoire, in order to fully understand and appreciate the content of Bernart's poetry those themes and motifs proper to him bear separate study. The following analysis concerns only those eighteen poems for which music is currently available; it is intended to be representative rather than exhaustive.[7]

1. In the "joy of love" theme the key-word joy is synonymous with pleasurable feelings associated with the possession of love. In this way, joy is portrayed as (a) inspiration to the poet in his singing:

Ab joi mou lo vers 1, Canso 3

Although it is frequently associated with a nature introduction, it is not nature but joy which inspires.

Can vei la flor, l'erba vert e la folha
et au lo chan dels auzels pel boschatze,
ab l'autre joi, qu'eu ai en mo coratge,
poya mos chans. 1-4, Canso 7

In canso 5, the joy in the poet's heart shines like the rays of the sun even though he cannot see the sun. Not only does love inspire song but it also (b) makes a person gay in general, even if he is old:

Anc no vitz ome tan antic
si a bon'amor ne pura
e per sidons se'amatz,
no sia gai... 41-44, Canso 6

In fact, (c) without love life is not worth living:

Ben és mortz qui d'amor no sen
al cor cal que dousa sabor;
e qui val viure ses amor
mas per enoi fer a la gen? 9-12, Canso 1

Bes es totz om d'avol vida
c'ab joi non a son estatge
e qui vas amor no guida
so cor e so desirer. 9-12, Canso 34

Many motifs exist which indicate how the joy of love is obtained. For example, (d) any response from the lady at all is desirable, from complete fidelity (canso 6) to a mere glance. In canso 25, the poet knows that his lady has another lover but is satisfied that she looks at him more often than at the other:

Li seu belh olh traidor
qu m'esgardavon tan gen,
s'atressi gardon alhor,
mout i fan gran falhimen;
mas d'aitan m'an mout onrat
que, s'eron mil ajostat,
plais gardon lai on eu so,
c'a totz aicels d'eviro. 41-48, Canso 25

2. While in the "joy of love" theme love brings only pleasure, the "pain of love" theme is an excruciating state and the (a) poet was a fool to become a lover, because love brings disappointment and pain:

> Amors, e qeu.us es veyaire?
> Trobatz mais fol mas can me?
> Cuidatz vos qu'eu si'amaire
> e qui ja no trop merce? 1-4, Canso 27

> Als non sai que dire
> mas: mout fatz gran folor
> car am ni desire
> del mon la belazor. 37-40, Canso 38

> Fol nesci! ben as pauc de sen,
> qu'ela nonca t'amaria... 13-14, Canso 40

Fol and folor are key-words embodying this motif. While the folly of the poet may contribute to the pain of love, often it is the actions of the lady which bring it about. Sometimes (b) the lady betrays him:

> Una fausa deschauzida
> traïritiz de mal linhatge
> m'a trait... 25-27, Canso 34

Key-words for this motif would be forms of traire or perfide. Simply enough, it is possible that (c) the lady does not love the poet; so the poet spends all his time unprofitably and miserably courting her while she remains indifferent to his entreaties:

> Eu am la plus de bon amaire
> del mon mais que nula re;
> et ela no m'ama gaire; 9-11, Canso 27

> Grans enois es e grans nauza
> tot jorn de merce clamar; 41-42, Canso 27

The lady may also (d) take another lover, as in Canso 25, or listen

to the lauzengiers and believe their vain boasting. Bernart presents several consequences to this problem. (e) Occasionally, the poet will also take another lady (canso 30) which is the happiest solution for him. In poems where the omnipotence of love theme is strong, however, the poet (f) is forced to languish. In this case, many key-words of the pain of love theme will be introduced to indicate his suffering, such as enois, dolors, or mal. Sometimes the pain is so bad that the poet risks (g) dying if his desires are not satisfied (as in canso 40), but this is a difficult motif to cope with since he may also risk dying of the joy of love:

> E s'om ja per ben amar mor,
> eu en morrai... 13-14, Canso 24

or merely by thinking of his lady and desiring her:

> Ai las! com mor de cossirar! 1, Canso 20

In fact, it is sometimes difficult in general to distinguish the "pain of love" from the "joy of love" in Bernart's poetry, for one of his most common assertions is that although love brings pain, it is a pleasure to have such pain. This is the theme of "la douce tristesse". In the same poem, canso 40 for example, the poet complains of his anguish and torment because of love in strophe I, calls himself chaitius in strophe II, claims to be dying of chagrin in strophe III, says his lady ignores him in strophe V, yet begins strophe VI:

> Negus jois al meu no s'echai,
> can ma domna.m garda ni.m ve...

While in this case the opposition of joy and pain form the central contrast of the entire poem, "la douce tristesse" is a passing

remark often found in Bernart's poems:

> Fols! per que dic que mal traya?
> Car aitan rich'amor enver,
> pro n'ai de sola l'enveya! 38-40, Canso 5

> Ben es mos mals de bel semblan
> que mais val mos mals qu'autre bes;
> e pois mos mals aitan bos m'es
> bos er lo bes apres l'afan. 29-32, Canso 1

The last example neatly unites the two themes of the "joy of love" and the "pain of love" by the alternation of the key-words suggesting the two themes: ben..mal..bel/ mals..bes/ mals..bos/ bos..bes/ l'afan.

3. "Omnipotent Amors" is often the cause of the "pain of love" yet it deserves study as a theme in itself because of the interesting motifs associated with it. Amors is personified here, and often directly addressed by the poet. (a) The poet finds himself powerless to fight the will of Amors which has been imposed upon him:

> Ab Amor m'er a contendre,
> que no m'en posc estener,
> qu'en tal loc mi fai entendre
> don eu nul joi non esper
> anceis me fari'a pendre
> car anc n'aic cor ni voler;
> mas eu non ai ges poder
> qu.m posca d'Amor defendre. 18-24, Canso 27

(b) Amors may hold the power of a feudal lord over the poet, having vanquished him:

> C'amors m'asalh, que.m sobresenhoreya
> ...
> forsa d'amor me fai far vasselatge 11,14, Canso 7

> Per Deu, Amors! be.m trobas vensedor:
> ab paucs d'amics e ses autre senhor. 13-14, Canso 20

Another interesting motif uses fortified buildings to represent the

power of love. The poet may be in an actual prison for which there is no key:

> Eu que.n posc mais, s'Amors me pren,
> e las charchers en que m'a mes
> no pot claus obrir mas merces 13-16, Canso 26

Or, he may be powerless to fight against love's fortress:

> Mas lai on Amors s'atura
> Er greu forsa defenduda,
> si so coratge no muda
> si c'alhors meta sa cura. 13-16, Canso 16

4. One of the powers of love is the "ability to change things", a theme which is frequently used. In this case, amors is not personified, but rather is the intimate feeling of love held by the poet. (a) Being in the presence of the lady changes the poet's countenance and renders him speechless, like a child:

> Cant eu la vei, be m'es parven
> als olhs, al vis, a la color 41-42, Canso 1

> Al meu nesci chaptenimen
> et a la gran vilania
> per que.lh linga m'entrelia
> can eu denan leis me prezan 37-40, Canso 40

(b) In extreme cases, the poet may entirely lose his senses in the rapture of love:[8]

> Tan n'ai de pezansa
> que totz m'en desconort 33-34, Canso 38

> C'anc pos qu'eu l'agui veguda
> non agui sen ni mezura 23-24, Canso 16

(c) Love is even able to make nature change, or at least it seems so to the poet as he perceives a winter day as if it were spring because of his love:

Prat me semblon vert e vermelh
aissi com el doutz tems de mai;
si.m te fin'amors conhd'e gai;
neus m'es flors blanch'e vermelha
et iverns calenda maya. 9-13, Canso 5

In canso 4, this idea is expressed simply through the use of the key-word for this motif, desnatura.

5. In the courtly lyric, the theme of "the feudal relationship between poet and lady" often defines the poet's position vis à vis the dompna. Bernart makes frequent use of this theme. (a) He may ask to be her vassal:

Totz tems volrai sa onor e sos bes
e.lh serai om et amics e servire 22-23, Canso 9

(b) In such a relationship the lady retains all the feudal privileges over her vassal lover, even to the point of killing him if she desires:

Si.lh platz, que m'aucia
qu'eu no m'en clam de re! 60-61, Canso 38

This motif is especially rich in key-words which call to mind in a single word the whole idea of the superiority of the lady and vassalage of the lover by their association with feudal law. The poet often asks for merce, using such words as clamar or preyar; if she will take him for her servidor,

qu'e.us servirai com bo sehnor,
cossi que del gazardo m'an. 51-52, Canso 1

(c) The gazardo, or reward, is another important word in feudal vocabulary; Bernart may also use the word forfaih for the same thing. (see cansos 16 and 27). In canso 20, the lady is referred to

by the feudal title midons and (d) the poet promises her homage:

> Tan am midons e la tenh car,
> e tan la dopt'e la reblan. 25-26, Canso 20

The feudal relationship theme is an important one in that it is this relationship which gives the impetus to courtly love, and it can so quickly evoke a multitude of associations by use of a single word. Bernart uses this possibility to its fullest extent.

6. One of the courtly poet's problems is that he has many enemies in the court, men who are insincere lovers but will falsely try to gain his lady's love. The theme of the lauzengiers presents a (a) foil for the poet so that he may demonstrate his sincerity and worthiness. These enemies are found under many names besides lauzengier, such as faus amador, trichador (canso 1), enoyos or enveyos (cansos 3, 16), and enemic (canso 20). Whenever one of these names is mentioned it brings the immediate contrast of the poet to mind to reinforce his good qualities.

Another enemy of the poet is the lady's husband, (b) the gelos, who is cruel to her and jealously guards her. The jealous husband is a great threat to the poet since he legally owns the lady and can effectively hinder the poet's affair:

> Mas si.l gelos vos bat'de for,
> gardatz qu'el no vos bat'al cor.
> Si.us fai enoi, e vos lui atretal,
> e ja ab vos no gazanh be per mal! 45-48, Canso 24

7. As mentioned above, the lady's beauty is never very intricately described, yet throughout Bernart's poetry the lady is consistently referred to as "the most beautiful lady in the world."

In canso 30 this is described simply as the poet calls the lady (a) la belazor. She is, in canso 27:

> la plus de bon aire
> del mon mais que nula re; 9-10, Canso 27

Yet, even as he describes her as having no equal (canso 3) and as he says that he can find no fault with her (canso 9), man cannot laud this perfect lady as well as nature made her:

> Om no.l pot lauzar tan gen
> com la saup formar Natura. 47-48, Canso 15

(b) The desirable qualities of the lady's body are:

> bels et blancs es, e frescs e gais e les
> e totz aitals com eu volh e dezire. 17-18, Canso 9

> Cors lonc, dreih e covinen,
> gen afliban, conhd'e e gai. 45-46, Canso 15

Such explicit attributes are rarely described. In general, the lady's personality is gai and cortes (54, canso 1), while her eyes, though they may cause the poet to lose his equilibrium, are rarely anything other than belh. The mouth, like the eyes, is mentioned usually without elaboration, but often in an erotic context.

8. When the poet prays for mercy, when he prays to be the servant of the lady, a question must arise as to the nature of his love for her and the "erotic desires" concealed, perhaps, behind his feudal language. It is rare to have an allusion to (a) an existing physical relationship between the lovers other than a kiss or an embrace:

> Anc sa bela bocha rizens
> non cuidei, baizan me traïs,
> car ab un doutz baizar m'aucis,
> si ab autre no m'es guirens; 41-44, Canso 3

Coyness may even triumph as in canso 16, when, having described her body as whiter than snow the poet adds:

- eu non o dic mas par cuda - 48, Canso 16

The poet usually (b) demands little of the lady except a kiss, and fears that even this may suprise her:

Ja ma domna no.s meravelh
si.lh quer que.m do s'amor ni.m bai

If he is lucky enough to attain this desire miraculous (c) powers of healing are attributed to the act:

per la bocha.m feretz al cor
d'un doutz baizar de fin'amor coral,
que.m torn en joi e.m get d'ira mortal! 30-32, Canso 24

In a more daring moment, the poet desires to (d) find the lady alone and to steal a kiss from her as she pretends to sleep (41-44, canso 20). The strophe ends in a carpe diem, a rare outburst of impatience in which the poet exhorts the lady to live their love while they can. Much more characteristic than such a display of impatience is the poet's assumption of the role of om liges and his prayers to be led into the lady's bedroom:

Mas mas jonchas li venh a so plazer,
e ja no.m volh mais d'a sos pes mover,
tro per merce.m meta la o.s despolha. 40-42, Canso 7

Having identified some of the more striking and prevalent themes and motifs of Bernart's poetry the task of describing its content seems hardly begun. A glance at poems of the other troubadours will reveal that for the most part Bernart's themes are those which are common to his contemporaries also, or as Moshé Lazar points out:

> Il n'a pas toujours créé des thèmes et des motifs amoureux nouveaux, (même s'il) n'a jamais non plus copié et imité servilement ceux qui ont été développés par les troubadours qui l'ont précédé et par ses contemporains. Certes, il reprend des motifs qui, de son temps déjà, étaient devenus des topiques de la poésie amoureuse.[9]

Though Bernart's poetry may not gain great distinction because of the novelty of his themes and motifs, this is not a serious criticism, for taken by themselves these themes and motifs do not reveal much about the content of Bernart's poetry; they are, in general lieux communs which he shares with the other troubadours and which he himself repeats over and over in his poems, seemingly disregarding a logical juxtaposition or progression. Because of this, a study of thematic content of his poetry when taken out of context can lead to false conclusions unless supplemented by some comments on the over-all structure of his poems. Each canso must be viewed in its entirety, taking into account the interelationship of the themes and motifs before these can take on their full meaning in Bernart's poetry.

Indeed, it has been suggested that when the repertoire of courtly lyric of the Eleventh and Twelfth Centuries is taken as a whole and the same themes and motifs reappear constantly they tend to lose their immediate meaning and gain their meaning more by their association to the entire structure to which they belong. These structures are what Zumthor calls registres d'expression.[10] Each registre recreates a certain poetic world familiar to the society which nurtured and sustains it simply through the use of the same themes, motifs, vocabulary and style which are inevitably associated with that world. Such given

systems of expression are effective because they are familiar to the audience as a consistent poetic phenomenon; once the audience has recognized the placement of a poem in a certain registre all its inherent properties may be attributed to the particular poem also. The registres d'expression described by Zumthor are very broad and general enough to accomodate almost all non-epic poetry of the Eleventh to Thirteenth Centuries. Again and again, the poets of this period created the poetic world of "la requête courtoise", "l'amour idyllique", "la bonne vie", or other such systems of expression through the same themes, motifs and key-words. In this way, Bernart de Ventadorn was not an exception, and a study of the principal registres he used may reveal more about the content of his poetry than the individual themes could.

The registres d'expression named by Zumthor were not, of course, consciously recreated by Bernart or by any other troubadour; rather, they are useful categories suggested by a study of the bulk of courtly lyric. Therefore, every canso cannot be expected to fit exactly into one of these registres. At the same time, each of sixteen among the eighteen songs under discussion appears to fit into one of three of the categories described by Zumthor.

La requête courtoise is represented among Bernart's works in those poems which depict the poet praying for mercy from his lady. The presence of the key-word merce or some combination of it with preyar or clamar indicates this registre in cansos 7, 9, 27 and 38. Canso 15 contains an elegant plan for obtaining the lady's love

by serving her until her heart softens, as water falling on a stone will eventually soften it. Canso 31 also seems to belong to this registre de la requête courtoise since the poet expresses the desire for love, but in this case he has already given up hope in his search. Nonetheless, merce is cited in a unique way: merce es perduda. This canso can also be said to conform to the registre since the key words coincide.

A correspondence of themes is apparent in these cansos. The poet searching for love may couch his request to the lady in feudal vocabulary, as he does in cansos 7, 15, 38 and 31. In 7, 9, 27 and 31 the poet is powerless to fight his feelings of unrequited love, so the motifs of "captive" or "prisoner" of love are employed. In 7, 15 and 38 the "folly" motif contributes to the "pain of love" theme.

In fact, the most remarkable similarity among these cansos is the absolute domination of the "pain of love" theme as opposed to the "joy of love". The douleur is not douce when Bernart writes in the requête courtoise register, but rather the poet is in a desperate situation, forced to love in a servile way with no real hope of ever attaining the object of his desire. Only canso 1 begins on a joyful note in which the poet says that the chance of loving is worth the trials of obtaining love; it is also the only one of these having a spring introduction. Yet it belongs to this registre because of the absolute insistence on the vassalage motif and his prayer for mercy.

La requête courtoise is the register for the courtly love poet,

for it embodies the essential aspects of courtly society in all of the various ramifications of the feudal theme. Bernart, however, seems less concerned with courtly love and its traditions than with the registre de l'amour idyllique which he expresses in all its variations. Whereas Bernart represents la requête courtoise as an unpleasant experience, cansos 1, 3, 5, 6 and 16 show the joyous state of the possession of love. These cansos are perhaps less coherent in structure than those of the previous register, for there seems to be no focal point of expression. Throughout them runs the feeling that love makes the poet happy (VI, canso 6), life is not worth living without love (II, 1) and that love, which becomes synonymous with joi, inspires the poet to sing. A most consistent theme common to these cansos is a tirade against the lauzengiers, which appears in each of them in some form. The sincerity and fidelity of the poet's love may be contrasted to the false love of lauzengiers or may merely be asserted as in cansos 1 and 6. The lady possesses power over the poet to heal and to change his countenance in 3, 1 and 5; but it is no wonder, since, typically, she is the most beautiful in the world.

Other themes common to the entire courtly repertoire are also found in these poems of the amour idyllique register, such as the vassalage of the poet (VII, 1) and (VII, 5) or the omnipotence of love (16). It is a register capable of absorbing and utilizing all the themes of the courtly love lyric without losing its own character, because it is more amorphous than the registre de la requête courtoise. This registre de l'amour idyllique also

accomodates the idea of the sweet sorrow of love, either as a minor part of a canso (V, 1) or as the canso's major theme, as in 18 and 40. The former, "Pois preyatz me, senhor", is a good example of the diversity of themes which can be found in a canso of this register: the inability of the poet to sing without love; joy coupled with sorrow because his love is far away; the lover losing his sensibility to the world; the risk of dying of desire; his appreciation of love even in pain and trouble; his commendation of himself to his lady as her vassal; the wish for a glance from her. It is a veritable jumble of themes, as are many of the cansos of this register, yet the poem is dominated by the idea of "la douce tristesse" because in this register, love, even when it torments, is beautiful, desirable, and sweet.

It is this attitude which places canso 34 in the same register, although it is an apparent denial of love. In this canso the poet has been accused by a false woman, is embittered and insulted by love, and has given up serving his lady. Still, the themes of l'amour idyllique persist in strophe II where he expresses the sentiment that life must be guided by love and likewise in strophe VI when he admits to still gaining pleasure in hearing of her, although he has forsaken his lady. The lauzengiers are cited in strophe VII in a slightly different context than usual as the cause of the poet's chagrin. The effect of the citation, however, to point out the poet's sincerity, is the same as usual.

Denial of love, joy found in the sorrows of love, and the pure joy of love all share in the register of l'amour idyllique. Most

of the themes that are exposed in the courtly love lyric are present as a part of this register so that it is characteristic of these poems to be inconsistent and to have no logical connections from strophe to strophe. Yet the impetus of each poem, love as a pleasurable and not too serious occupation, is the same.

Cansos 20 and 24 share all the characteristics of the registre de l'amour idyllique, yet transcend it in one particular point: they place more emphasis on the erotic desires of the poet. In canso 24 the two central stanzas dwell on the poet's inability to sleep because of his desires and his passionate expression of a wish for a kiss. In 20 it is the carpe diem of strophe VI which gives the impression that the erotic desires dominate the canso. The registre du plaisir d'amour is less clearly defined than the two mentioned before, but generally expresses physical desire in the setting of joyful love. The fact that both of these cansos are introduced by a spring invocation stressing the joyousness of the season reinforces the opinion that they should be distinguished slightly from the cansos of the registre de l'amour idyllique.

One novel canso in this group of eighteen is canso 25, in which the poet debates the problem of what to do about his lady who has two lovers. This song, having a central point of discussion and a logical, if not well-developed, progression of thought about the matter, is unique among the cansos. It does not belong to any of the registers discussed by Zumthor, but has some characteristics of the tenso in that it presents a problem of love and debates it in the first three stanzas. It then comes to a conclusion in strophe IV

and proceeds with more or less familiar themes to the finish. It can perhaps be regarded as a one-sided tenso in which the poet debates with himself, but it is certainly unique in this respect.

Such structural novelty is the exception in Bernart's poetry rather than the rule, for most of his cansos can be neatly categorized by the registres proposed for all poetry of the romanesque period by Zumthor. Though such personal traits as the insistence on "la douce tristesse de l'amour" or the pain connected with la requête courtoise should be noted, in general the attitudes and topics adopted by Bernart are closely associated to those of his contemporaries. Furthermore, these registres are realized in his poetry by distinct combinations of themes, motifs and key-words which are themselves shared topics of the courtly lyric. With respect to subject matter, it would then seem that Bernart's poetry does not differ much from the norm of the courtly love lyric.

Yet Bernart stands out, for critics insist on the sincerity of his lyrical expression and the "true" emotion displayed. Testimonials to this sincerity are constantly being given by critics who write about Bernart's poetry. For Ernest Hoepffner it expresses "sentiment vrai, sincère, dominé par mélancolie."[11] Similarly, Akehurst notes that, "L'oeuvre de Bernart est d'une variété exceptionnelle à l'égard d'émotions expériencées."[12] Bernart himself often insists on the fact that his singing is so good because he, unlike the lauzengiers, is a sincere lover:

E s'om ja per ben amar mor,
eu en morrai, qu'ins en mo cor
li port amor tan fin'e natural
que tuih son faus vas me le plus leyal. 13-16, Canso 24

His emotions are stronger than anyone elses':

Non es meravelha s'eu chan
melhs de nul autre chantador,
que plus me tra.l cors vas amor 1-3, Canso 1

This very insistence on his sincerity as opposed to the falsity of the lauzengiers is antithetical to the assertion that Bernart is more sincere and emotional than the other singers, for it is in itself no less than a commonplace among troubadour themes. Thus the more he insists the less he can be believed, for his tirades against the lauzengiers as a foil for his own worth become a recognizable commonplace in the structure of his poems of the amour idyllique type.

Nevertheless, the impression of Bernart's sincerity prevails. As Moshé Lazar points out, it is not a question of whether or not the loves which Bernart writes about were his actual life experience, but rather whether they were real for him at the moment that he wrote;[13] it would seem that an even more important aspect of the problem focuses on the question of whether or not Bernart's poetry impresses the audience as being sincere and emotional, which, according to a consensus of critics, it does. Although Bernart writes about the same things, essentially, as do his contemporaries, Lazar writes:

> Tous ces motifs et les autres qui lui sont propres, se présentent chez Bernard de Ventadour avec de tels accents de sincérité et une telle profusion d'expressions originales, qu'ils portent le cachet particulier de leur auteur et ne peuvent nullement être confondus avec ceux d'autres troubadours. Bernard dépasse la tradition

> poétique de ses devanciers et contemporains et infuse aux thèmes de la fin'amors une intensité émotionnelle rarement égalée au moyen-âge. Son vocabulaire poétique, même lorsqu'il est identique à celui de certains troubadours, rend un autre son, rayonne d'une autre chaleur.[14]

If this is true, then why it is so must be considered. Because it has been asserted that the themes and registres used by Bernart follow the norm for his contemporaries, it is necessary to turn to other means of expression used by him and to study the poetic content of his lyrics in addition to the referential. Moshé Lazar suggests that the work of Bernart gives "une impression de sincérité et d'intensité originale grâce aux comparaisons, aux métaphores et aux images..."[15] According to Lazar, the metaphors and images used by Bernart are more spontaneous, more the products of intensely felt emotion, than are the laboriously constructed images of other courtly poets. Bernart does frequently make use of images in his poetry ranging from scholarly allusions such as his design to soften his lady's heart by being as constant as water falling on a stone (37-40, canso 15)[16] to citing popular proverbs such as the fool who tried to cross the bridge on horseback (37, canso 31).

It has been argued that Bernart's imagery gives the impression of intense emotion and sincerity because of the degree to which it is personalized, for often an identification of the poet's emotional state with the image is used as an effective device. A good example of this is the nature invocation in Bernart's poetry, which can be a reflection of his state of soul rather than a formalized introduction to his poem:[17]

Lancan vei la folha
jos dels albres chazer,
cui que pes ni dolha,
a me deu bon saber
No crezatz qu'eu volha
flor ni folha vezer
car vas me s'orgolha
so qu'eu plus volh aver. 1-8, Canso 38

Here, the poet rejoices in autumn to see the leaves fall at a time which makes other sad; but he has good reason, for the sadness in his heart makes him identify with the autumn sadness and so the season complements his emotional state.

While Bernart's imagery, personal, intense and emotional as it is, can be identified as one of the reasons for the expressive success of his poetry, it alone cannot account for this success. Imagery is typical of only those poems written in the registre de la requête courtoise, while lack of metaphors is a specific characteristic of the registre de l'amour idyllique.[18] This latter group, which emerges as the most stereotyped and typical according to a study of themes, would thus seem to be empty of both referential and expressive content, yet it continues to be impressive because of its "sincerity" and "emotion". Therefore, the expressiveness of this poetry must not depend solely on metaphor and imagistic use of language, since it may well create a certain mood in the absence of such devices.

It is important at this point to remember that the music is just as vital an expressive dimension of Bernart's art as the poetry. Musical content, however, is much more difficult to capture and analyze, for it depends mostly on the impression of the individual listener and a generalized reaction to the mood of a piece

of music. Although any piece of music gives an impression to the listener, when words and music are combined it is normal to expect that they somehow complement each other in expressing the same mood; music may heighten or reinforce the atmosphere created by the words.

It is relatively easy to pick out those of Bernart's lyrics in which the melody and words are complementary in creating a certain mood. As Barbara Smythe noted, "When Bernart was in a cheerful mood, he could set his song to a cheerful tune."[19] Her example of a cheerful tune is canso 3, "Ab joi mou lo vers e.l comens". It is an apt example because of the definite impression that it is written in the major tonality of F, which probably indicates the influence of popular song;[20] thus it is easily identifiable with a happy mood. The amount of embellishment at the end of the phrases of feminine rhyme adds to the gayness and light-hearted feeling. The melody alone does express cheerfulness, and the insistence on "joy" within the verse seems to confirm this; yet it must be remembered that this canso is written well within the confines of the registre de l'amour idyllique, and that therefore the formulaic words are effectively inexpressive. The register itself is gay, however, and the melody is gay, so that the lack of expression of the verse is compensated for by the melody.

Few cansos display such a high degree of coherence between the mood created by the melody and that of the verse. It has already been noted that Bernart often portrayed a state between joy and sorrow in his verse;[21] similarly, his melodies are often difficult to describe by a single emotion. This may be the result of uncer-

tainty as to the mode in which the canso is written, a state which is often complicated by the introduction of the B flat, which tends to give the feeling that a canso is actually written in the major key of F. At a time when popular music was beginning to influence the old Ecclesiastical modes this complication is to be expected, but it does not, unfortunately, provide a clear-cut way to approach such cansos. When Reese writes, for instance, "that genuine emotion sometimes pervaded both poem and music may be deduced from an examination of such songs by Bernart de Ventadorn as. . .'Pois preyatz me senhor' (18)", it is difficult to see exactly what he has in mind. This canso, of the type amour idyllique, is basically a stereotyped expression of "la douce tristesse", with the typical themes of the poet losing his sensibility to the world, dying of desire, appreciating love even in pain, and commending himself to the lady. The melody is fairly neutral, with evidence of being written in the major key of F being occasionally thwarted by an odd passage such as the beginning of the B phrase. The repetition ABA'B':CDCD is a fairly common one, while the melodic line of these phrases consists mainly of step-wise construction, and never goes beyond the interval of a perfect fifth. Perhaps Reese bases his whole judgment on the last phrase, which is unique among the repetitions and which does impress one as being a melancholic reflection on the "sweet sorrow" described in the verse.

At times, the odd combination of the ancient modes and modern major tonality can serve as the vehicle for the creation of a complicated mood. In canso 9, for example, each phrase ends with the definite impression that it is in a major key; while the mood created

is by no means "gay", it is nonetheless altogether cheerful and without a suggestion of melancholy. The content of the phrases themselves is quite different, however. The A phrase, repeated once, is definitely melancholy in character until the end at which point it finishes with a major tetrachord. The B phrase similarly wavers back and forth, while the phrases C and D are predominantly major. Musically the last phrase, which brings back the B phrase, acts as an echo, a reminder of something past. A mood is definitely created, but it is neither altogether happy nor sad; rather, it wavers back and forth between the two emotions, and tends toward melancholy with the echoing of the last line. All of this, expressed solely through the music, is quite in keeping with the words of the canso, for it conveys regret at the poet having to leave his friends, and his sadness that his lady did not love him; yet the abruptness of the last strophe, in which he sends greeting to his old friends, suggests that his melancholy theme is just a pretext for him to write to his friends, and as in the melody, his melancholy easily gives way to cheerfulness.

To be expressive a melody does not necessarily need to be the obvious outcome of a certain emotion or combination of emotions. Just as the words can display little emotion, sometimes the melody is devoid of emotion; yet it may still be appropriate. In the case of canso 15, there is a vague feeling of cheerfulness created by the dominance of the major tonality of C. This cheerfulness, however, is subordinate to the basically mundane construction of the song. The entire canso is written within a major sixth, and within any given phrase there are no skips of intervals; an entirely stepwise

construction builds the song. Furthermore, the melodic structure is of the most unimaginative type possible, with the sequence of phrases ABCD merely being repeated twice. All of this would indicate a lack of emotion, but it is entirely appropriate to this particular canso, for it creates the feeling of mesura, which is the main theme of the words.

While some of Bernart's cansos are overtly expressive, either because of a certain mood created or a combination of moods, or because they express through their structure an idea given in the verse, many are completely incomprehensible in these terms. Some, such as canso 1, are so varied in their phrase endings that it is difficult to place them within any mode or tonality, with the result that no coherent impression is created as to the mood of the song. One other problem is that in some cansos such as 34, a certain mood may be expressed in the music but that mood only corresponds to the words of the first strophe.[23] Gérold writes,

> Si la question des rapports entre la mélodie et texte est (parfois) assez claire. . .elle devient parfois singulièrement compliquée. Il n'est pas toujours facile de discerner l'idée prédominante dans une chanson de troubadours, d'autre part, on a parfois l'impression que le musicien-poète a composé sa mélodie sur le texte de la première strophe sans grandement se soucier du contenu des suivantes.[24]

Gérold's objections, however, can be easily remedied in correlation with the poetic registres, for even though each strophe may represent something entirely different the cumulative effect of these emotions can be summed up by one type of canso. So the "different" emotions which are expressed in each strophe are really varying facets of one emotion, and this can be expressed by one melody.

In this way, the melody reinforces the idea of the registre. Each canso, no matter how many varying emotions it might present, can be written in only one registre, and has only one melody to enhance that registre. The limitations of the concept of referential content as applied to the Provençal canso become apparent when it is realized that all the diverse themes and motifs are merely repeated over and over in the same combinations to form one of six types of poems, or in Bernart's case, one of three types only; seen in this way, referential content takes a role of obviously secondary interest, except insofar as the arrangement of the themes and motifs create the registre.

Music adds a dimension to these poems which is difficult to assess, and to attempt to do so is necessarily subjective. It may heighten the mood of a canso or reflect its theme, yet basically it is subject to the same limitations that the registre imposes on the canso: there is only one melody for each canso, and this must serve to intensify all the different themes. Taken alone, this musical registre, which is no more than the form of the stanza, is rarely identifiable as expressive.

To understand the poetic message of Bernart de Ventadorn's lyrics it therefore becomes necessary to study the form of his cansos. The blending of the musical and poetic forms, the ways in which each functions individually as well as the ways in which they interact, are better sources for the discussion of the content of Bernart's lyrics than is an analysis of the referential content.

CHAPTER II

The study of form as meaning in the troubadour lyric is most easily approached through musical form. Because music has no semantic meaning, but only syntactic meaning, it is evident that any effect created by the music is created through its form. It therefore is unnecessary to speak of cognitive meaning in relation to the music, and whatever poetic meaning can be grasped must be related to the form.

In this way the form of the music is essential in helping to create the poetic message. At the same time that the music itself is a vehicle for poetic expression, it also serves to emphasize and reinforce the formal aspects of the poetry, resulting in a de-emphasis on the referential meaning of the words. In the first place, because of the music, attention is focused more readily on the sound level of the poetry so that music and words coalesce to form a single expressive unit. This will be discussed in the third chapter.

A second way in which the musical form reinforces the poetic is simply in the close relationship between the two. In order to study the relationship of musical and poetic form in the cansos of Bernart de Ventadorn, form must be considered on two levels. In the first place, the stanzaic form is determined in the music by repetition of melodic lines, and in the verse by rhyme scheme which is simply repetition of rhyme. Besides the over-all stanzaic

structure, each individual line has a structure in the rhythm of the melody and the meter of the verse. Both stanzaic and rhythmical structures must be studied from a musical and a poetic perspective in order to arrive at a total comprehension of the form of the Provençal canso; for, contrary to the views of Dante, who used a musical vocabulary to describe the stanza and a poetic one to define the individual line of the canso,[1] it will be shown that neither the poetic nor the musical form predominates on either the stanzaic or the rhythmic levels. Rather, poetic and musical forms have complementary functions which, taken together, determine the integrated form of the canso.

Many problems in studying the form of the canso may arise when it is approached with the preconceived notion that complementarity of form implies correspondence of form. Carl Appel's conclusion[2] that musical form and rhyme scheme seem to have little to do with one another has already been mentioned as inevitable, and so it is in the limited context of comparing line for line the repetitions in verse and melody. This circumstance has also been commented on by Spanke, who wrote not only that musical and metrical structures are not always identical but who also stressed the importance of noticing the divergence between melody and text which was ignored by Gennrich.[3] Unfortunately, the non-identity of musical and poetic structures was enough to discourage these two scholars from searching further for a correspondence between structures of the two arts. A closer examination reveals more subtle points in which the textual and melodic structures cohere.

The musical and poetic structures of the stanzas of Bernart's cansos are at times unique, while at other times they conform to the norm. Four of the eighteen cansos are the only one of their kind listed in Frank's Répertoire Métrique;[4] Cansos numbers 5, 6 and 15 are all written in coblas unissons and have the following configurations (lowercase letters indicate rhyme scheme while numbers indicate meter):

Canso 5	a b b c d d e f 8 8 8 7' 7' 7' 8 7'
Canso 6	a b c a c d d b 8 7' 7 8 7 6 6 7'
Canso 15	a b b a c d c e 7 7 7 7 7 7 7 7

Canso 18, on the other hand, is written in coblas doblas, and merits the special note from Frank that "On ne connait pas d'imitations, ni françaises ni provençales, de ce schéma."[5] In this canso, each pair of stanzas is linked to the next by the use of the b rhyme of the first pair as the a rhyme of the second:

Canso 18	a b a b a b a b b 6 6 6 6 6 6 6 6 6

In this group of Bernart's cansos none of the other fourteen rhyme schemes is without a counterpart in the Répertoire Métrique. In fact, four of them belong to one of the commonest schemes, a b a b c c d d, and vary only in syllable count from each other (cansos 3, 20, 24, 25). Also, canso 7 has only a slight variation from this common scheme in that, having only a seven line stanza, the final d rhyme is missing. The division of a stanza into two parts with the first consisting of abab or some variation and the

second of cdcd in variations is the commonest approach to rhyme scheme, and another four of Bernart's cansos are accounted for in this way (cansos 1, 16, 31 and 40). Canso 34 could be considered a part of this group with the variation that the second b rhyme has been displaced to the end, and the configuration altered as follows:

Canso 34	a b a c d d c b
	7 7 7 7 7 7 7 7

Of the remaining four cansos, three are also bipartite, having abab for the first half and the same or some variation thereof for the second. The remaining canso is much more unique than the bipartite cansos, for there are only four of its kind in the Répertoire Métrique: it is simply a repetition of ababababababab in which five syllable lines of feminine rhyme alternate with six syllable lines of masculine rhyme.

The musical stanzas of Bernart's cansos show a similar mixture of the unique and the commonplace. Probably the most original style a troubadour can employ is the through-composed stanza, for each line must be unique and at the same time contribute to a pleasing whole as the melody is continuous throughout the stanza. Bernart proves that he is a versatile master of the through-composed stanza inasmuch as seven out of eighteen cansos are written in this style, while an eighth, canso 16, is through-composed until the last line which repeats the D line.[6] With two exceptions, however, all the other cansos are written in what Van der Werf notes as being the most common of all melodic patterns: ABAB X.[7] This X may either take the form of a series of unrelated lines, such as in cansos 24

and 40 which both have the melodic scheme ABAB CDEF, or the second part may contain repeated material, either from the first part (such as in canso 27, ABAB CBDE), or from itself (canso 18, ABAB CDCDE). ABRA is an acceptable variation of ABAB, as in canso 20. The exceptions to the ABAB configuration, cansos 15 and 1, both follow the pattern ABCD for the first four lines. Whereas in canso 15 the final four lines merely repeat ABCD, in canso 1 the A and D lines are repeated with an EF interpolated, giving the following melodic scheme for the canso: ABCD AEFD.

There is no apparent connection between the stanzaic form of the melody and that of the verse in the majority of Bernart's cansos: the ABAB X form in melody does not necessarily correspond to the abab x form of the verse, nor do the through-composed stanzas usually accompany an odd or difficult rhyme scheme, which would seem suitable. In no case is there an identity of structure, and only in canso 25 is the structure almost identical. It is unusual enough for Sesini to remark that this canso has a "Cobla musicale di struttura quasi identica a quella poetica, eccetto nel l'ultimo verso."[8] Such a close resemblance between melodic and rhyme scheme can be found in no other canso by Bernart.

Of course, it may be argued that a strict correspondance of melody and rhyme scheme is actually undesirable, for the same cadence infallibly falling on the same rhyme, especially in a canso such as 38 where the rhyme scheme is abababababab, would soon become tiresome. Thus a through-composed stanza can be used to balance a repetitious rhyme scheme, or a repetitive melody may unify an

erratic rhyme. This appears to be the case in canso 15, one of those cansos unique in the Répertoire Métrique, where the lack of unity in the rhyme scheme, abbacdce, is accented by the fact that there is a significant pause, marked by a final punctuation mark in Lazar's edition of Bernart's cansos, in the middle of every stanza but the sixth. Without a melody which not only repeats itself but also has the advantage of being continuous over four lines (thus, ABCD ABCD) it would be difficult to conceive of this canso as a unified work. Thus one way in which the melody and rhyme schemes can complement each other is to create a balance when none exists in one of the parts.

Perhaps the greatest confusion in comparing the metrical and melodic form of the troubadour cansos is met with in the case of the through-composed stanza, for here there is no melodic repetition to suggest a basis for comparison. Two other elements must be introduced in order to solve this problem. In the melody, the progression of cadences must be taken into consideration, while in the text the number of syllables per line should be noted.[9] In this way the connection of the melody and text of canso 3 becomes immediately obvious.[10] Sesini tentatively divides the through-composed melody into three parts, ABCD:EF:GH. The rationale for this is the fact that the cadences of the song divide it into two parts as follows: F,C:F,F:F,C:G,F. Since Sesini believes the piece to be in the major tonality of F, the C cadence, which is dominant, would be strong enough to warrant the notation of a break when followed by G. This is especially evident when the total configuration of the song is seen and it is noted that the breaks in melody correspond

perfectly to the number of syllables in a line:

Canso 3	a b b a c c d d	(rhyme scheme)
	8 8 8 8 7'7'1010	(syllables per line)
	A B C D:E F:G H	(melody)
	F C F F F C G F	(cadences)

Canso 5 is not as easily put into a certain tonality as was canso 3, for the use of the B flat is uncertain and the cadences do not clearly suggest a certain key. Sesini, however, on the basis of the rhyme and melodic progression, divides that melodic stanza into three parts: ABC:DEF:GH.[12] He has counted the syllables in the lines incorrectly since he ignores the presence of feminine rhyme and counts them instead as masculine; when the syllables are correctly counted, however, it is evident that this division of the melodic stanza coincides with the metrical stanza:

Canso 5	a b b c d d e f
	8 8 8 7'7'7'8 7'
	A B C:D E F:G H

Three consecutive lines of feminine rhyme coincide with the middle group of melodic lines.

In the case of canso 31 the stanzas are monometric, each line having eight syllables with no feminine rhyme. The rhyme scheme divides easily into two parts, abba cdcd, but it might be rather difficult to divide the through-composed stanza had Sesini not noted the symmetry of the cadences which at once divide and unify the melody:

Canso 31	A B C D : E F G H	
	G D G D	

The bipartite division of the melodic stanza couples well with the bipartite division of the metrical stanza, even though the

syllable count does not reinforce it.

These examples should serve to show that the lack of repetition in a through-composed melody should not preclude the possibility that there is a definite relationship between the melodic and metrical structure of the stanza. This relationship can often be found on the level of coincidence between cadences and lines with a certain number of syllables, or between cadences and a certain rhyme scheme. In one further example, repeated material within the through-composed stanza links the melody and verse. In canso 34,[14] the melody is through-composed although six of the eight verses begin exactly alike. Stanzas are monometric; yet when the total configuration of the canso is studied, it is seen that the two odd d rhymes fall on the same two lines which are the only ones that do not begin alike:

Canso 34	a b a c d d c a	
	7'7'7'7 7'7'7 7'	
	A B C D E F G H	(underlined lines begin alike)

Because of the numerous ways in which it can be approached, finding the relationship between poetic and musical form in the through-composed stanza may actually be easier than doing this in any other type of stanza. Of Bernart's other cansos, nine are written with a musical stanza recognizable as one of those categorized by Dante.[15] That is to say, that they are composed of two of the following elements set apart by a diesis, or division: pedes (feet) are repeated material before the diesis, or the common ABAB or ABBA forms; versus (verses) are repeated material after the diesis; frons is a through-composed section before the diesis; sirma or cauda is a through-composed section after the diesis. Any combination

of two of these elements can be used to make a stanza, but certain problems are encountered in analyzing stanzas using this system. For example, Bernart's canso 1 has a melodic form A B C D:A E F D, thus making it a frons with cauda, having no repeated material before or after the diesis. The repetition of A and D, however, would seem to warrant a more subtle description than is available in Dante's system. This problem arises in several cansos. Another problem is the combination of repeated and unrepeated material before or after the diesis, such as in canso 20 with the melody A B B A:D D E F. Because of repeated material, this canso should be pedes and versus, yet this description belies the E F at the end.

Keeping these problems in mind, it is nonetheless useful to note that Bernart has written three cansos with pedes and versus (cansos 18, 20,25), four with pedes and cauda (9, 24, 27, 40), and two with an unusual frons and cauda (1, 15). These cansos are easy to relate to the poetic form in that they obviously divide at the diesis as seen in the patterns of repetition and the melodic progressions, and that in every case it is also easy to see that the poetic forms which they accompany divide in the same way. This characteristic of the poetry is often seen in the repetition of the rhyme scheme, but may also be evidenced by a logical grammatical break, full pause, question or exclamation at the musical diesis. In a very general sense, therefore, this is the essence of the poetico-musical relationship in these cansos: that there is a major division after the first four lines in both the melody and the poetry. Yet the problem which this poses is that repetition in the melody

and verse does not always coincide on each side of the diesis. A melody such as canso 40, with pedes and cauda, or A B A B:C D E F, can have a rhyme which repeats both before and after the diesis, or abab cddc.

That complete coincidence of the repetition in the melody and verse is a rare occurence has already been mentioned; the importance of this fact in assessing the relationship between the melody and verse must be resolved. In speaking of Peirol's cansos of the pedes with cauda type Margaret Switten does not search for complete coincidence of repetition between the melody and verse in these cansos. She first describes the cansos disregarding similarity of structures. The arrangement of lines and syllables in the first part of the stanza is symmetrical, she writes, with the rhymes of the pedes answering each other according to the formula abab or abba. The cauda may have three, four or five lines with a different pattern of rhymes. The melody is bipartite with the first section being a repeated melodic pattern and the second section a different but unspecified pattern as in, for example, the configuration A B A B:C D E F.[16] This description fits all four of Bernart's cansos of the pedes with cauda type. In none of these four cansos does the non-repeated musical cauda have a non-repeated poetic counterpart; there is always repetition after the diesis in the rhyme scheme, whether or not new material is introduced. However, this circumstance occurring in Peirol's cansos seems unimportant to Margaret Switten, for she still dismisses the pedes with cauda stanza as the easiest in which to discuss the melody and verse at once:

> These songs pose no problems; their structure is free of ambiguity; the agreement between poetry and music is plain. They may therefore be disposed of straightway.[17]

Margaret Switten does not speak of pedes with versus, as Peirol appears not to have written in this style; yet it would seem reasonable to assume for the three cansos of this type by Bernart that the same remarks might apply, and that the mere coincidence of the diesis in the melodic and metrical forms may serve as the sole basis of comparison between the two. This same very basic structural similarity may also explain the frons with cauda type of canso, for although it does not seem a very detailed analysis, it is the only one which presents itself. This fact serves to underline the difficulties of the through-composed stanza, which may at first glance seem the easiest of the stanzas to write with verse; but a closer study reveals that the structural intricacies of the through-composed melody and its verse are much more complex than the straightforward design of the stanza with pedes or frons, diesis, and versus or cauda.

The remaining canso, 38, is difficult to analyze since it fits neatly into none of the categories described by Dante. Its poetic form is, in the first place, unusual, having twelve lines of ab rhyme repeated consistently, with "a" having 5 syllables of feminine rhyme and "b" six of masculine. The music twice repeats the lines ABCD, then finishes with four lines EFCE. A most striking feature of this canso is the lack of variety in the metrical scheme, but this is somewhat atoned for by the fact that it is written in coblas singulars. The music, also, adds variety to the repetitious rhyme scheme

with its short through-composed passages, but at the same time the constant repetition of the CD lines at regular intervals (lines 3,4; 7,8; 11,12) unites what might otherwise be a stanza which seems to ramble on without a formal focal point. Although non-repeated, the musical lines ABCD do divide into two cadences of two phrases each. Adler shows this in two ways in his edition of the piece.[18] In the first place, he assigns it a rhythm according to the modal theory in which the first word of the even numbered lines always occurs on an upbeat, while the end of these lines gets a full three beats. He suggests that the piece is in the major tonality of F, and the cadences obviously fall every two lines. This piece may actually be classed with the pedes with cauda type cansos, bearing in mind that Dante said that the pedes usually consists of two lines, but not always. In this case the pedes would be ABCD, and the break after the eighth line in the poetry would coincide with a grammatical one occurring in every stanza but the last. Taking into account the two line phrases in the music and the probable pedes with cauda category, the total configuration for this canso would be:

Canso 38

a b a b a b a b a b a b
5'6 5'6 5'6 5'6 5'6 5'6
A B C D A B C D:E F C D'

In the opinion of Lazar, "La variété et l'alternance de ces rimes masculines et féminines donne à la chanson une musicalité particulière."[19] The music itself is one of the more tuneful of Bernart's melodies, and this complements that poetic form in this respect. It is interesting to note that the douleur expressed in the poem is reflected in the music only by the refusal to end on the tonic F;

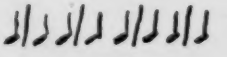
otherwise the tune is a cheerful one.

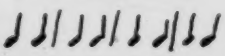
From these observations on the relationship between metrical and musical structure in Bernart's cansos it can be concluded that in every case the two stanzas were written to complement each other; the formal structure of the stanza of a canso is fully defined only when metrical and musical structure are both taken into account, and are, furthermore, seen in relation to each other. Yet although complementarity of metrical and musical stanzaic structure is characteristic of Bernart's cansos, its importance must not be overemphasized as the only connection between the music and the poetry. In some of the pedes with cauda cansos, for example, this liaison appears not to be very profound, and must be overshadowed by other elements in the canso. The importance of the relationship between musical and metrical structure in the stanza and its effect on the character of a particular canso may vary from canso to canso, ostensibly with the degree to which they are similar; but in Bernart's cansos there is always very definite evidence that such a relationship exists.

Besides the larger relationships of the stanzaic structure of melody and verse, research into medieval rhythm provides some basis for the conjecture that in Bernart's poetry the rhythm and poetic meter are intimately related. The difficulty with this conjecture is that it cannot be proven by studying either the chansonniers or by consulting the medieval music theoreticians; the fundamental problem confronting musicologists is to determine whether or not the troubadours composed their songs in a fixed or a free meter. At the time that scribes were copying the melodies of the troubadours

and trouvères rhythmic notation was in a state of flux. Non-mensural Gregorian chant, which had predominated in the musical world until that time, was being superseded by polyphonic music which had to have fixed meter. The troubadour melodies were sometimes notated in the older non-mensural way, but sometimes in semi-mensural notation and, more rarely, in mensural notation. The notation may not be consistent even within a chansonnier, and furthermore, there is no single chanson for which a fixed meter is indicated in all of its variations.[20] Yet, in either case, whether one chooses to agree with the non-mensural theory or with the idea that these chansons were written in fixed meter, it appears that the rhythm of the chanson was largely determined by its relationship to the verse.

There are two major theories proposing that the rhythm of the troubadour canso was fixed. The oldest of these is the Hebigkeitsprinzip of Hugo Riemann, which departs from the principle that octosyllabic verse is the norm in the troubadour repertoire.[21] Each line of octosyllabic verse is divided into four strong accents, of which the last is the strongest. Accordingly, the musical phrases are divided into four measures corresponding to the four accents of the verse:

 masculine verse

 feminine verse[22]

The melodic structure appears to be symmetrical.

This theory, however, ignores any indication which might be present in the music as to the duration of the notes. "D'après lui (Riemann), la structure du vers entraîne celle de la

mélodie. . .il établit une correlation étroite entre la forme du vers et le schéma rythmique de la mélodie qui y est jointe," Aubry observes in criticizing Riemann's lack of consideration for the musical notation.[23] According to Aubry, Riemann also ignores all theoreticians of medieval music and their theories of ars mensurabilis; the only justification for Riemann's system is his own belief that it works, which has no basis in medieval theory.

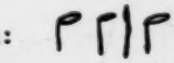
Yet Aubry himself has been criticized for not understanding and misinterpreting the theorists of medieval music, so this criticism may not be taken too seriously; a more important criticism of Riemann's theory is that what he does essentially is to force a preconceived idea onto the music and make it work. This is clear when he deals with a line which is not octosyllabic, for either he is forced to prolong some of the notes to accomodate a six or seven syllable line, or when faced with a ten syllable line, to combine the artificial six syllable solution with an eight syllable line cut to four to get his ten syllables.[24] It appears that he has invented a system which he proceeds to impose on the music of the Middle Ages rather than developing a system from the extant material.[25]

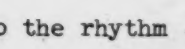
Aubry proposed his own system as a replacement for the Hebigkeitsprinzip of Riemann, a system which was also defended by Jean Beck. In this theory, the chansons of the troubadours and trouvères were written in rhythmical modes, or "formules qui règlent le mouvement rythmique de toute composition mesurée."[26] Although Beck and Aubry argued furiously for their theory, according to Hus-

mann the modal theory basically presents the same ideas proposed by Riemann, except that it is based on a ternary, not a quaternary, line.[27]

There are six rhythmic modes, only three of which are common in troubadour lyric. The main advantage of the modal theory over Riemann's Hebigkeitsprinzip is that the choice of mode is allowed to develop from the line of verse of the individual canso, and is not arbitrarily imposed upon it. This may have been done in one of several ways. Gustave Reese suggests that Provençal and Old French, unlike modern French, were accentual languages, so that to determine the rhythmic mode of a piece one began by putting a strong beat on the masculine or feminine rhyme ending and counting back the strong accents in the line, which would indicate a pattern of strong and weak beats equivalent to one of the modes.[28] Unfortunately, it is not at all certain that these were indeed accentual languages, so that Reese's idea is tenuous.

Jean Beck proposes much the same thing, but without the difficulties of relying on an accentual language. He writes that clearly, a strong beat should correspond to the tonic syllables of the verse, and the weak beat to the atonic syllables. If this is not possible, a note which is on a weak beat but a tonic syllable should be prolonged. The rhyme must always be placed on a strong beat, and a regular rhythm kept.[29] To determine the mode, the strong beat is placed on the last syllable of masculine rhyme or the second to last of feminine rhyme, and the accents of the line are studied in reverse order to indicate the mode.

Gérold chooses two of Bernart's cansos to demonstrate the method of determining a rhythmic mode. Since the first two lines of canso 25 are strictly syllabic, it is easy to see how this is done.[30] Each line has seven syllables of masculine rhyme, so that if the last syllable falls on a strong beat the pattern of accents indicated is: /⏑/⏑/⏑/. Checking this rhythm with the rest of the piece, it is seen that the ligatures fall regularly on the strong beats, with a few exceptions. This all points to the piece being written in the first mode, the rhythm of which corresponds to the accent pattern:  .

When a piece has eight syllables to the line, as in the case of canso 20, it is most likely to fit into the first mode with an upbeat.[31] Counting back strong and weak beats, assuming that par is strong, the accent pattern of this canso is: ⏑/⏑/⏑/⏑/. This corresponds to the rhythm  , or the first mode.[32]

Although modal rhythm was commonly used to notate polyphonic music, it is questionable whether or not it is also applicable to the lyrics of the troubadours. Pierre Aubry refers to Johannes de Grocheo's statement that all music can be divided into either musica mensurabilis or plain chant to prove that the troubadour lyrics were part of the former group; he uses the few extant pieces which do have modal notation to prove his point.[33] Perhaps a better question would be why the scribes, who were obviously familiar with modal notation, used this notation on so few of the troubadour lyrics; if modal rhythm was the norm for the troubadours, it is the lack of use which is much more striking than those few pieces for which

it is used.

"The evidence that a few chansons in the chansonniers indicate some rhythm - usually ambiguous - is not enough to warrant a modal theory," writes Van der Werf.[34] In his opinion, there is no reason to assume that the troubadour lyric is part of musica mensurabilis; he would instead propose what he terms a declamatory rhythm, which is, "A free rhythm, dictated by the flow and meaning of the text."[35] The rhythm of any particular performance would be up to the performer, dictated by his interpretation of the poem, much as if he were to declaim the poem except that it also has a melody.

If we do not accept the modal theory and look for some theory of free rhythm the alternative to Van der Werf's idea is that the troubadour lyric was sung as Gregorian chant, or that each musical note is of equal value, regardless of the number of syllables per line. This possibility seems a bit anachronistic since it does not take into account the development of the tropes, versus and conductus written in the vernacular and sung with one syllable per note.[36] It seems more likely that the troubadours would adhere to the traditions of vernacular paraliturgical music than that they would go back to the older Gregorian chant. Also, the poetry of the troubadours warrants an expressive delivery such as would be the result of the declamatory rhythm but not of Gregorian chant.

Of all of the various theories of rhythm which pertain to the troubadour lyric it is almost impossible to decide which one was most likely used by Bernart de Ventadorn, or indeed, if any of them is applicable to his cansos. Heinrich Husmann suggests that perhaps

a combination of the various theories would be helpful, so that those pieces written prior to 1180 were most likely in a free rhythm, while those from 1180 to 1250 were in a fixed rhythm either of the type proposed by Beck and Aubry or that of Riemann, while anything later than this would follow the very complicated mensural rhythm becoming popular at the time for polyphonic music.[37] Of course, these dates are approximate, and because Bernart's literary production lasted from about 1150 to 1180,[38] it is difficult to say whether he belongs to the first or second period, or perhaps even changed his style during the course of his career.

In any case, the evidence clearly suggests that the rhythm was related directly to the verse. In the case of either of the theories of fixed rhythm, it would be formally related through correspondance of beats and syllables, while the declamatory theory would indicate a more expressive relationship in which the rhythm would serve to emphasize and heighten the expressive possibilities of the words.

The poetico-musical form of Bernart's cansos is not a haphazard relationship or one form superimposed upon the other, nor is one part meant merely as accompaniment for the other. Rather, from the viewpoint of the entire stanza as well as the individual line, the form of the canso is a carefully crafted relationship in which the music and the poetry work together to form an integrated whole.

The function of music in the relationship is to help display the poetic message through its form, and therefore to make it more obvious that this is also an important aspect of the poetry.

"By emphasizing resemblances of sound (and) rhythm. . .poetry thickens language, drawing attention to its formal properties and away from its referential significance," writes Robert Scholes.[39] In the lyrics of Bernart de Ventadorn, music can be considered to share this function with the poetry and perhaps even to motivate it. The music, lacking referential significance, naturally draws attention to form in repetition of sound or phrases and in rhythmic structure. In this way attention is drawn towards the poetic form which has been seen to have a definite relationship to the musical form. Thus "the message emphasizes itself"[40] and the poetic function of the lyric is achieved through the music as well as the poetry.

CHAPTER III

The Provençal troubadour lyric was intended to be performed and not read, so that it is easy to concur with Maurice Valency's statement that these songs were "designed to strike the ear, not the eye."[1] In speaking of the sound level of the poem, the danger is that the music of these poems will be equated solely with their melodies; in reality, this only partially accounts for the music, for it must be remembered that the sonantal character is created also by the words of the cansos. The sound of the words is just as important an aspect of the sound level of the canso as the melody, and must be taken into equal consideration. That part of the canso which "strikes the ear" is a combination of the vocal quality of the words and the melody which blend together into music.

One word by itself, however, can scarcely be heard as music; the words must be put into the perspective of the total poem, so that the various devices and patterns by which they are arranged will create the music of the words. Zumthor recognizes this when he comments on the "double existence of the word". First of all, the word exists on the lexical level, and then on the level of homophonic correspondances within the poem.[2] These correspondances are by no means haphazard in Bernart's poetry; they are conciously sought out devices intended to maximize the value of each word in the canso. These devices may include, according to Zumthor:

> (Des) jeux divers dont le mot comme tel, formes et valeurs, est l'objet mouvant; toute la gamme des échos et des dissonnances, de l'antithèse à la répétition et à la 'fantaisie verbale'. Reprise d'un mot dans une forme et un sens identique; ou avec une modification partielle, soit formelle (donc morpho-syntaxique), soit sémantique; resserrement ou rupture des liaisons: gradation, ellipse...Mais, mieux encore, tout ce qui tient au pur plaisir de prononcer et d'entendre des mots.[3]

If listening to the Provençal canso can give pure pleasure just from the sound of the words, perhaps this explains why Bernart's poems which are essentially devoid of referential content and may even have uninteresting melodies are still able to impress the listener by their "sincerity", and by the emotional expression, for on the sound level of the words they are brilliant. Although Bernart is traditionally thought of as having written in the trobar leu, it is precisely in those poems which are stereotypes of their registres that he strays farthest from this style to display virtuosity with the use of words.

According to Nichols, the word play in Bernart's poetry may be of greater importance than the referential content:

> The variety of forms uncovered by linguistic analysis in Bernart's language attests the importance of words as sounds to troubadour poetry. It is above all a poetry of rhyme where the sound patterns created in a poem almost seem to take precedence over the total meaning to be conveyed by the words.[4]

Zumthor is willing to go even further with this idea, to state that the central characteristic of the canso is its unity, a result of the meaning which is inherent in the form; the various formal factors produce many levels of meaning.[5] In this way sound, a by-product of the form, may become sense in much of Bernart's poetry, and the content of these poems is better approached as a part of the form

than through a study of themes and motifs.

Pierre Bec has recognized the possibility that sound may become sense in Bernart's poetry, and uses this premise as part of his analysis of Bernart's poetic world. His feeling is that Bernart creates his poetic universe largely through the use of antithesis, or a tension between the two poles of joie and douleur. This may be accomplished in several ways. For instance, on the semantic level, two lexically similar constructions, one representing joie and one douleur, may be linked by conjunctions such as sitot, mas or e; key-words, also according to Bec, do not receive their full meaning until they are integrated into a poem and become part of the prevailing pattern of opposition, similarity or redondance.[7]

Antithesis may also be created through formal, rather than lexical, devices, which Bec describes as those "poetic, and in particular prosodic, processes, which transcend and perfect the immediate meaning."[8] Chief among these devices, and the only one discussed by Bec, is alliteration. To Bec, "it is evident that alliteration plays an important role in the creation of poetic antithesis."[9] Although the primary function of alliteration in the troubadour cansos may have been to aid the memory of the performers, it also reinforces the evocatory powers of language by juxtaposing a phonic and semantic sequence; in this way the semantic cohesion of the lexemes within a sequence is assured. Bec calls this property of alliteration hyper-sémantisme, or the ability to transcend the sum of the elements which form the referential level of the cansos. Therefore the function of alliteration is not only a poetic one, the creation of interesting sound patterns, but one which is poético-sémique, contributing to the

formal poetic and referential aspects of the cansos at the same time.[10]

Three types of alliteration are recognized by Bec. In the first place, there is formulaic alliteration; Bernart often uses a repetitious sequence of words for no apparent reason, except that these words may reinforce each other by their alliteration. An example given by Bec is:

Grans eNois es e grans Nauza 41, Canso 27

In this case meaning is coupled with sound as the repeated N sound is played off in two words with very similar meanings. Further on in the same stanza, Bernart uses exactly the same device, this time repeating the initial consonant C of two words meaning "to hide":

mas l'amor qu'es en me clauza,
no posc Cobrir ni Celar 43-44, Canso 27

Another example is in order to illustrate the frequency of this device of the tautological alliterative sequence in Bernart's poetry. In this case, the formulaic alliteration is extended by sound repetition in another line:

Era.m coSSelhatz, Senhor,
vos c'avetz Saber e Sen 1-2, Canso 25

The S sounds of <u>cosselhatz</u>, <u>saber</u> and <u>sen</u> unite these three words the meanings of which are interelated: because of the wisdom and intelligence of these men the poet asks their counsel. The repetition of <u>saber</u> and <u>sen</u> is gratuitous and adds nothing to the content of the poem on the referential level, but serves to fill out the sound-play of the two lines on the poetic level.

Another type of alliteration is based on the same principle of

sound repetition within a passage, but is more complicated with more sounds involved in the play. Here, in the space of five words four are linked by sound repetition. The D sound repeated from one line to another also functions as a link between the two lines and their significance, creating the same effect that enjambement has:

> Ni eu no Posc Plus Durar
> Si.lh Dolors no.m asouauza 47-48, Canso 27

At times this sound repetition can become quite complex. In the following two lines over half the words contain at least one D or F sound, with the Ds concentrated in the middle surrounded by Fs at either end. Besides this alliteration the density of words ending in vowel + n is quite high and includes the rhyme words:

> Car una veTz Tan miDons no DesTrens
> abans q'eu fos De Dezirer, esTens? 15-16, Canso 20

Yet the most interesting type of alliteration mentioned by Bec is what he calls allitération en écho, because here the poet "plays with the antithetical structures of the themes and of terms."[12] In other words, the sound-play here reflects and enhances the semantic play, as in, for example, canso 1:

> Ben es mos mAls de Bel semBlAn,
> que mais vAl mos mAls qu'autre Bes;
> e pois mos mAls aitan Bos m'es,
> Bos er lo Bes apres l'afAn 29-32, Canso 1[13]

In this case, according to Bec, the phonic ricochet superposes itself upon the ricochet of sense, which hovers, of course, between joie and douleur. Consistently, joie concurs with the B sounds (ben, bel, bes, etc.) while douleur is associated with the A sounds (mal, afan). This allitération en écho is not enough to fully explicate the passage. For the first three lines the M sounds predominate since there are three per line; yet with the exception of mal they

introduce words with little semantic significance to the passage: mos, mains, and the pronoun me. Mos is also important in the group of words ending es or os, including the rhyme words bes and m'es. The play with these sounds which alternates between important and unimportant words culminates in the last line as the two sounds follow closely together in words of significance to the passage: Bos er lo bes. Two other word-endings, vowel + n and vowel + l, assume importance in the first line where the eight syllables are divided into a perfectly symmetrical structure defined by these sounds arranged in a mirror image: en - al/ el - an. This is a rarely complex passage in Bernart's poetry, and one which Hamlin and Ricketts note as being reminiscent of the trobar clus style;[14] as a matter of fact, this entire canso has a complex structure, and other examples of formal devices which aid in the creation of meaning are abundant. The following instance of alliteration between two antithetical words is effective in emphasizing them although it is not as exaggerated as the previous example:

Ai Deus! car se fosson trian
d'entre.ls Faus li Fin amador 33-34, Canso 1

Two devices are used in the first half of the fourth stanza to illustrate the tension between joie and douleur. The internal rhyme of or occurs in lines 26 in words associated with joie, and in line 27 in association with douleur. At the same time, cen is used to begin line 27 which speaks of douleur and to close line 28, a revival of joie. Thus internal rhyme and word repetition reinforce the meaning and enhance the aural pleasure of the stanza:

Aquest amors me fer tan gen
al cOR d'una dousa sabOR:
CEN vetz mOR le jorn de dolOR
e reviu de joi autras CEN 25-28, canso 1

Thus it is seen that alliteration is not nearly enough to cover the variety and complexity of sound-play in Bernart's verse. Often the devices he uses are difficult to analyze using a specific terminology because there is merely a subtle interweaving of sounds beginning, ending and in the middle of words, sometimes forming symmetrical patterns, but always impressing the audience with formal richness. As an example, here is the fourth strophe of canso 25:

Pois voutz sui en la folor
be serai fols, s'eu no pren
d'aquestz dos mals lo menor;
que mais vals, mon essein,
qu'eu ay'en leis la meitat
que.l tot perda per foldat,
car anc a nul drut felo
d'amour no vi far son pro.

In this stanza there is hardly any obvious alliteration. The many uses of the word folor are immediately striking, and by the third line it becomes clear that the F and M sounds are being played upon. This is especially noticeable because of the mirror image introduction of two words, the first having two syllables and ending in or, the second a one-syllable word with vowel + l ending. These words are introduced with F beginnings, then played back with Ms, thus: folor, fols: mals, menor. A closer look makes it apparent that the third most used consonant is the P, which is found close to F in every case but one. The first two lines are, in fact, built upon a chiasmus of these sounds. In the middle two lines this analysis of consonants apparently breaks down, but we notice instead an emphasis on vowel sounds of E, beginning with the referentially

sterile, "mon essein". The rhyme words, in fact, begin only with letters so far mentioned as essential in this stanza and with the exception of the repeated Fs are also introduced in mirror image: F, P, M, E, M, F, F, P. Finally, the last line reiterates and unites all three important consonants: "d'aMor no vi Far son Pro".

This kind of complex analysis of the sounds in Bernart's poetry could be carried out to uncover the structure of many stanzas which impress the listener but depend on no obvious devices. The sound-play works best, however, in the performance situation for which it was written where it strikes the ear, creates an effect and leaves the audience no time to analyze why they have been effected.

Devices other than the play of single sounds and syllables within the strophe are used by Bernart. Of these devices word repetition is one of the most striking, both in abundance of examples and in the variety of ways in which it is employed. In the simplest form, a word may be repeated with the same intended lexical function just for the sake of the echoing sound. Canso 20 is the best example of this, for the word joi, which is repeated six times within four lines, is a key-word having little expressive value on the lexical level, but gaining in evocative power through repetition:

> joi ai de lui, e joi ai de la flor
> e joi de me e de midons major;
> daus totas partz sui de joi claus e sens,
> mas sel es jois que totz autres jois vens. 5-8, Cando 20

This constant repetition of joi in the first stanza and the poet's claim that he receives joy from everything surrounding him is so overwhelming that the beginning of the second stanza, "Ai las! com mor de cossirar!" comes as quite a shock to the audience; the com-

bination of word repetition and antithesis on the lexical level is a very effective expression of the joie/douleur dichotomy.

Word repetition may be complicated by the use of flexion, or one word repeated in varying grammatical forms, such as different tenses, persons of the verbs, adjectival or adverbial forms. This is one of Bernart's most consistently used word games. Often he employs it to add life to a key-word through emphasis and sound repetition:

> una domna.m det s'amor,
> c'ai amada lonjamen; 3-4, Canso 25

Sometimes the use of flexion may correspond to the logical progression of the stanza, such as in "Pois preyatz me, senhor/ qu'eu chan, eu chantarai" (1-2, Canso 18). Here the use of flexion changes a simple statement into an interesting sound repetition reflecting the intention of the poet to sing. Flexion continues in this stanza as the root word is used as infinitive and derivative forms:

> Pois preyatz me, senhor,
> qu'eu chan eu chantarai;
> e can cuit chantar, plor
> a l'ora c'o essai.
> Greu veiretz chantador,
> be chan, si mal li vai. 1-6, Canso 18

In canso 34 the wide range of feelings expressed and lack of logical thoughts indicates that the use of flexion on the rather unusual word traïritz is probably just to enhance the sound of the stanza and to pleasantly complicate its structure:

> Una fausa deschauzida
> traïritz de mal linhatge
> m'a traït et es traïda 25-27, Canso 34

One of the most effective uses of flexion is in combination with rhyme, to produce the complex rims derivatius. In canso 5, the

first three lines rhyme abb, with the words solelh, rai and esmai; the second three lines rhyme cdd, repeating the same three words in different grammatical forms, or solelha, raya, esmaya. The last two lines are an unrhymed ef, yet they too are different forms of the same word, sordei and sordeya. Thus there is not only repetition in the rhyme endings but also in the beginnings of the words:

> Ara no vei luzir solelh,
> tan me son escurzit le rai;
> e ges per aisso no.m esmai,
> c'una clardatz me solelha
> d'amor, qu'ins el cor me raya;
> e, can autra gens s'esmaya,
> eu melhur enans que sordei,
> per que mos chans no sordeya. 1-8, Canso 5

According to Istvan Frank, the rhyme scheme used in this canso is unique in the troubadour and trouvère repertoire. Seven coblas unissons make up the canso, clearly showing Bernart's proficiency with a difficult task. Since this canso is one of those with little referential substance, it, like canso 1, is reminiscent of the trobar clus style and a good example of a case where the word play is more important than the content of a canso.

At times, the word play and desire to accomplish a certain arrangement of words or sounds on the page seem to dictate the thoughts to be expressed. Bernart's poems are full of logical twists which produce chiasma on the printed page and an echoing repetition in the performance, such as:

> pauc pot amors ab ergolh remaner
> qu'ergolhs dechai e fin'amors capdolha 20-21, Canso 7

A more striking example is found in canso 3, where the entire first stanza seems designed around a play with words having to do with

beginning and ending. There is little logical content; the thought for the entire stanza is that a good beginning may only be judged by a good ending, which is not only a questionable contention but also a rather dull one to repeat over and over as Bernart does in this stanza. It does, however, allow for interesting word combinations: the first line, for example, ends with comens (begins), while the last ends with fenir (ending); the idea of ending in lines two and three is enclosed in the idea of beginning in lines one and four, while the F sound of fis is played upon in lines two and three. The idea of a good ending or beginning allows also for play on the B sound in lines 3,4,5,7, and 8, which in three cases is followed by a word beginning with F. Altogether, the pattern created from a simple, non-sensical thought is quite pleasing to the ear, even though this stanza seems to have nothing to do with the succeeding ones:

> Ab joi mou lo vers e.l COMENS
> et ab joi reman e FENIS;
> e sol que Bona Fos la FIS,
> Bos tenh qu'er lo COMENSANSAMENS.
> Per la Bona COMENSANSA
> me ve jois et alegransa:
> e per so dei la Bona FI grazir,
> car totz Bos Faihz vei lauzar al FENIR. 1-8, Canso 3

Nichols uses this same stanza to discuss the significance of the rhyme-words and the role they play in the creation of meaning in a stanza:

> The rhyme-words play a larger role than that of creating intricate sound patterns, however. As the most emphatic words in the line by virtue of the rhyme stress, they are frequently used to emphasize the key idea of the stanza. Thus in the first stanza of canso (3)[15] the rhyme-words, as they are rhythmically associated, sum up the content of the stanza. It is true that the con-

> tent of the stanza is light, but the theme is central to the whole troubadour philosophy where the joy of creation, the joy of love and the sheer delight in words are so closely entwined.[16]

The rhyme-words, having the double role of creation of sound patterns and emphasizing meaning, are usually quite important words in the stanza. It is not suprising, therefore, to learn from Lazar that the rhymes seem to reflect most of the motifs and ideas developed in the cansos.[17] In fact, in an analysis of the frequency of various words used for rhymes by Bernart, Lazar points out that amor is the most frequent rhyme on "or", used twenty-two times, followed by cor (9), dolor (8), onor (7), valor (6), amador (6), plor (6), senhor (6), paor (5), gensor (4), sabor (4), flor (4), alhor (4), chantador (4), color (4), folor (3), and so on, bearing in mind that this rhyme is only used 140 times.[18] Of the "or" rhymes, at least, a predominance of rhyme-words coinciding with key-words must be recognized. Bernart's device of emphasizing theme through sound is clearly illustrated here.

However, cautions Zumthor, it would be wrong to see in this phenomenon merely an intention of thematic order, without also recognizing the role played by rhyming key-words in phonically uniting the stanza.[19] In the case of coincidence of key-words and rhyme-words the double role of the word becomes especially apparent; the unity of the stanza is maintained equally by a phonic coherence, a result of the rhyme, and by a semantic coherence, a result of the themes.[20]

The role of sound as a complement, supplement or even replacement for sense in Bernart's poetry must not be over-emphasized. The pre-

ceding examples were chosen because they are, in general, the most dramatic of their type. Sound is a very important part of Bernart's poetry, but it is normally less obtrusive than in the given examples. Subtle combinations of the devices mentioned, such as a line or two with alliteration, or a word twice repeated, are much more numerous than blatant indifference to the content in favor of the formal aspects of the poetry. It has been mentioned that at times Bernart's writing approached the trobar clus, but this normally occurs in only a stanza of a canso and is not carried out in the extreme. Lazar writes:

> La forme, chez Bernard, n'est jamais développée au détriment du contenu et de son style simple (trobar leu), et même lorsqu'il démontre quelque virtuosité dans un agencement plus complexe des rimes dans la strophe et dans une structure inter-strophique plus élaborée, il ne tombe jamais dans les obscurités et les jeux cérébraux des représentants du trobar clus ou trobar ric. De même, sans rechercher des rimes équivoques ou très riches, Bernard s'attache au sens des mots qui sont à la rime et à leur valeur musicale.[21]

Musicality, rather than elaborate structure for its own sake, seems to be Bernart's goal in the games he plays with words in his poetry. Though devices intended to emphasize sound pervade these cansos, they are not pushed to the extremes of a formal poetry which obscures meaning, but are integrated into the canso in such a way that content still seems to stand on its own merits yet is definitely enhanced by the beauty and play of the verse.

Because Bernart expresses no interest in poetic theory and little in writing in the complex styles, Linda Paterson chooses to leave him out of her study on Troubadours and Eloquence. The craft of his poetry, unlike his counterparts such as Raimbaut d'Aurenga or

Arnaut Daniel, is "concealed behind a fresh and apparently spontaneous expression of a range of emotions and psychological subtleties," she writes.[22] It is important that she does not deny craft in his poetry, but merely speaks of it being hidden. One of the biggest differences which she points out between Bernart and the trobar clus advocates is the importance of music to his poetry. While eighteen of Bernart's melodies are preserved, only four of Marcabru's, one of Peire d'Alvernhe's, one of Raimbaut's, four of Giraut de Bornelh's, and two of Arnaut's are available. This would tend to indicate that Bernart was a better musician and wrote more memorable melodies than the others. Although it is only speculation that he felt the musicality of his cansos to be more important than intricacy of verse style, this suggestion is supported by the fact that he chose to write in the trobar leu, with its subtlety of formal device blending into a pleasing whole, rather than in the starkness of the more complex styles.

It is on the sound level, then, a combination of the musicality of the verse and melody, that Bernart's cansos are able to impress as displays of genuine emotion. The content of his verse reminds one of many of the other troubadours, but Bernart's concern for the harmony of his language and pleasant music, being less pretentious than the showy styles of some of his counterparts, instills a note of sincerity in his poems that is missing in some of the other troubadours. In this way the formal structure of Bernart's poetry serves to enhance the verse both musically and thematically. "Content and vehicle become closely related to aid understanding in the oral presentation of the songs," writes Nichols. "But there is an even

more basic reason for the close association of content and vehicle: the form of the poem is also the poem's subject matter."[23]

Thus, form always used in this study as a combination of musical and poetic form, becomes the raison d'être of Bernart's cansos, and the expressive element in them. Zumthor relates this idea in a way uniquely appropriate to this study, by using a musical term to denote the poetic form he is writing about:

> L'expression (dans l'oeuvre médiévale) est fondée sur le rythme, à tous les niveaux où celui-ci se réalise; le rythme, c'est-à-dire une ordonnance des mouvements internes, qui les rend signifiants.[24]

The word musica, he continues, was used between the Fifth and Fifteenth centuries to signify this same idea. Zumthor uses this word to describe "la technicité de la littérature médiévale."[25] In the cansos of Bernart de Ventadorn, literature and music combine in the creation of musica.

FOOTNOTES

INTRODUCTION:

[1] Dante Alighiere, De Vulgari Eloquentia, in A Translation of the Latin Works, trans. A.G. Ferrers Howell (1904; rpt. New York: Greenwood Press, 1969), p. 77.

[2] Ibid., p. 95.

[3] Friedrich Gennrich, Grundriss einer Formenlehre des Mittelalterlichen Liedes (Halle: Niemeyer, 1932), p. 18.

[4] Hendrik Van der Werf, The Chansons of the Troubadours and Trouvères: A Study of the Melodies and their Relation to the Poems (Epe: Hoorberg NV, 1972), p. 68.

[5] Margaret Switten, "Metrical and Musical Structure in the Songs of Peirol," Romanic Review, 51 (1960), 241-55.

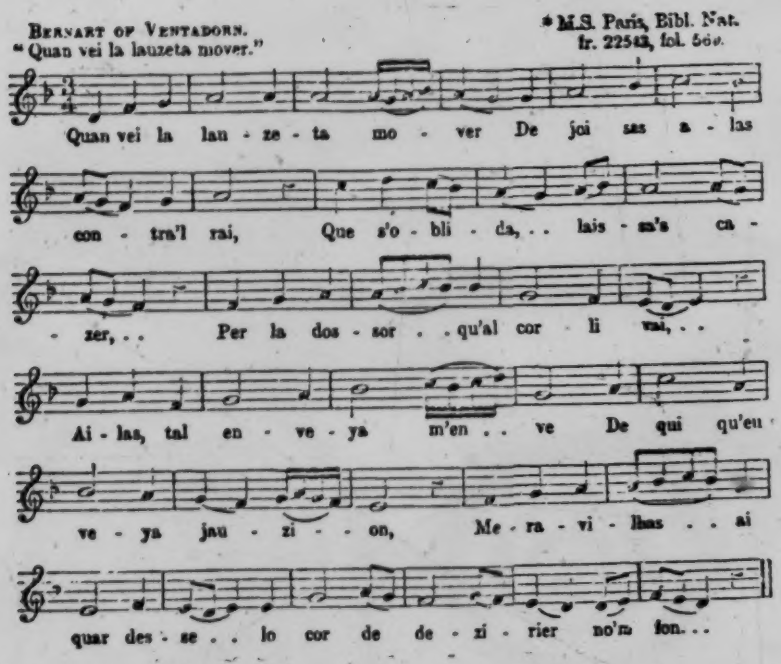
[6] Van der Werf, Chansons of the Troubadours, p. 64.

[7] Switten, "Metrical and Musical Structure," p. 246.

[8] Carl Appel, "Zur Formenlehre des provenzalischen Minnesangs," Zeitschrift für romanische Philologie, 53 (1933), 160.

[9] Theodore Gérold, La Musique au Moyen Age, Les Classiques Français du Moyen Age (Paris: Champion, 1932), p. 161.

[10] Barbara Smythe, "Troubadour Songs," Music and Letters, 2 (1921), 267.

[11] Ibid., p. 268. See music next page.

Bernart of Ventadorn.
"Quan vei la lauzeta mover."
* MS. Paris, Bibl. Nat. fr. 22543, fol. 66v.
Quan vei la lau - ze - ta mo - ver De joi sas a - las
con - tra'l rai, Que s'o - bli - da, . . lais - m's ca -
- zer, . . Per la dos - sor . . qu'al cor li vai, . .
Ai - las, tal en - ve - ya m'en . . ve De qui qu'en
ve - ya jau - zi - - on, Me - ra - vi - lhas . . ai
quar des - se . . lo cor de de - zi - rier no'm fon. . .

12 Ibid., p.268.

13 Gérold, Musique au Moyen Age, p. 163-164.

14 Ibid., p. 162.

15 Ibid., p. 162.

16 Ibid., p. 162.

17 Although the troubadours themselves were confined to Southern France, the popularity of their art greatly influenced the trouvères in the North of France and the Minnesänger in Germany. Their poetry was still of interest in Italy during Dante's lifetime. For the diffusion of courtly lyric throughout Europe see: Audiau, Jean. Les Troubadours et l'Angleterre. Nouv. Ed., Paris: J. Vrin, 1927; Chaytor, H.J. The Troubadours of Dante. Oxford: Clarendon Press, 1902; Frank, Istvan Trouvères et Minnesänger: Recueil de textes pour servir à l'étude des rapports entre la poésie lyrique romane et le Minnesang au XIIe siècle. Saarbrücken: West-Ost Verlag, 1952.

18 See Robert Guiette, "D'une Poésie formelle in France au Moyen Age," Revue des Sciences Humaines, NS, 54 (1949), 61-68; also, Paul Zumthor, Langue et techniques poétiques à l'époque romane (Paris: Klincksiek, 1963).

19 Jean Beck, La Musique des troubadours: Etude critique, Les Musiciens Célèbres (1910; rpt. New York: AMS Press, 1973), p. 78.

[20] _____, Les Chansonniers des troubadours et des trouvères (1927; rpt. New York: Broude Brothers, 1964), II, 76.

[21] Van der Werf, Chansons of the Troubadours, p. 63.

[22] Guiette, "D'une Poésie formelle," p. 65.

[23] See Paul Zumthor, Langue et techniques poétiques (cited above) and Maurice Valency, In Praise of Love: An Introduction to the Love-Poetry of the Renaissance (New York: Macmillan, 1961).

[24] Valency, In Praise of Love, p. 101.

[25] Guiette, "D'une Poésie formelle," p. 65. See footnote 21.

[26] Van der Werf, Chansons of the Troubadours, p. 63.

[27] Valency, In Praise of Love, p. 118.

[28] Margaret Switten, "Text and Melody in Peirol's Cansos," PMLA, 76 (1961), 321-323.

[29] Henri-Irenée Marrou, Les Troubadours (Paris: Editions du Seuil, 1971), p. 88.

[30] Zumthor, Langue et techniques poétiques, p. 57.

[31] Ibid., p. 113.

[32] Obviously, music can have no descriptive content, such as ideological or philosophical subject matter. But it can have content in the sense that after the form has been analyzed there are yet elements in the work which are essential to its character but which cannot be formally analyzed. This artistic content is bound to form yet cannot be identified with it because it goes further than what formal analysis can identify. See Alan G. Detweiler, "Music and Poetry," British Journal of Aesthetics, 1 (1960-1961), 134-143.

[33] Detweiler, "Music and Poetry," p. 139.

[34] Linda M. Paterson, The Troubadours and Eloquence (Oxford: Clarendon Press, 1975), p. 5.

CHAPTER I:

[1] Paul Zumthor, Langue et techniques poétiques à l'époque romane (Paris: Klincksieck, 1963).

[2] Ibid., p. 127.

[3] Ibid., p. 127.

[4] Ibid., p. 128.

[5] Ibid., p. 128.

[6] Ibid., p. 6.

[7] For an exhaustive study of Bernart's poetry see Moshé Lazar, "Classification de thèmes amoureux et des images poétiques dans l'oeuvre de Bernard de Ventadour," Filologia Romanza, VI (1959), 371-400. This article has helped greatly in the preparation of the above analysis, but has not been strictly adhered to for several reasons. First, only eighteen of Bernart's forty poems are being discussed. Secondly, the addition of new categories and relocation of others within the system seemed to facilitate the study. Also, Lazar is not as explicit as could be hoped on the definition of theme and motif, calling "l'exaltation de la 'joy d'amor' a motif, for example (p. 371). Theme and motif seem to be confused; key-words are not mentioned in his article.

[8] This is a devastating occurence, since a sense of equilibrium, or mesura, is important to the poet -- see canso 15. For a fuller discussion of this concept in troubadour poetry see Jacques Wettstein, "Mezura", l'idéal des troubadours: son essence et ses aspects (Genève: Slatkine Reprints, 1974).

[9] Moshé Lazar, Bernard de Ventadour, troubadour du XII^{e} siècle: Chansons d'amour, Bibliothèque Française et Romane, Série B, 5 (Paris: Klincksieck, 1966), p. 9.

[10] Zumthor, Langue et techniques, p. 121.

[11] Ernest Hoepffner, Les Troubadours dans leurs vies et dans leurs oeuvres, Collection Armand Colin, 295 (Paris: A. Colin, 1955), p. 50.

[12] F.R.P. Akehurst, "Les Etapes de l'amour chez Bernard de Ventadour," Cahiers de Civilisation Médiévale, 16 (1973), 147.

[13] Lazar, Bernard de Ventadour, p. 11.

[14] Ibid., p. 9.

[15] Ibid., p. 23.

[16] An allusion to Ovid; see Ibid., p. 253, note 7.

[17] Ibid., p. 281.

[18] Zumthor, Langue et techniques, p. 154.

[19] Barbara Smythe, "Troubadour Songs," Music and Letters, 2 (1921), 268.

[20] Antonio Restori, "Per la storia musicale dei trovatori provenzali," Rivista Musicale Italiana, 3 (1896), 247.

[21] Pierre Bec, "L'Antithèse poétique chez Bernard de Ventadour," Mélanges de philologie romane dédiés à la mémoire de Jean Boutier, éds. Irénée Cluzel et François Pirot (Liège: Soledi, 1971), I, 107-137.

[22] Gustave Reese, "Secular Monody: The Latin Songs, the Jongleurs, Troubadours, and Trouvères," Music in the Middle Ages (New York: W.W. Norton, 1940), p. 214.

[23] Théodore Gérold, La Musique au Moyen Age, Les Classiques Français du Moyen Age (Paris: Champion, 1932), p. 165.

[24] Ibid., p. 165.

CHAPTER II:

[1] Dante Alighiere, De Vulgari Eloquentia, in A Translation of the Latin Works, trans. A.G. Ferrers Howell (1904; rpt. New York: Greenwood Press, 1969), p. 99.

[2] Carl Appel, "Zur Formenlehre des provenzalischen Minnesangs," Zeitschrift für romanische Philologie, 53 (1933), p. 160.

[3] Hans Spanke, Beziehungen zwischen romanischer und mittellateinischer Lyrik (1936; rpt. Nendeln: Kraus Reprint, 1972). See Margaret Switten, "Metrical and Musical Structure in the Songs of Peirol," Romanic Review, 51 (1960), p. 246.

[4] See cansos 5, 6, 15 and 18.

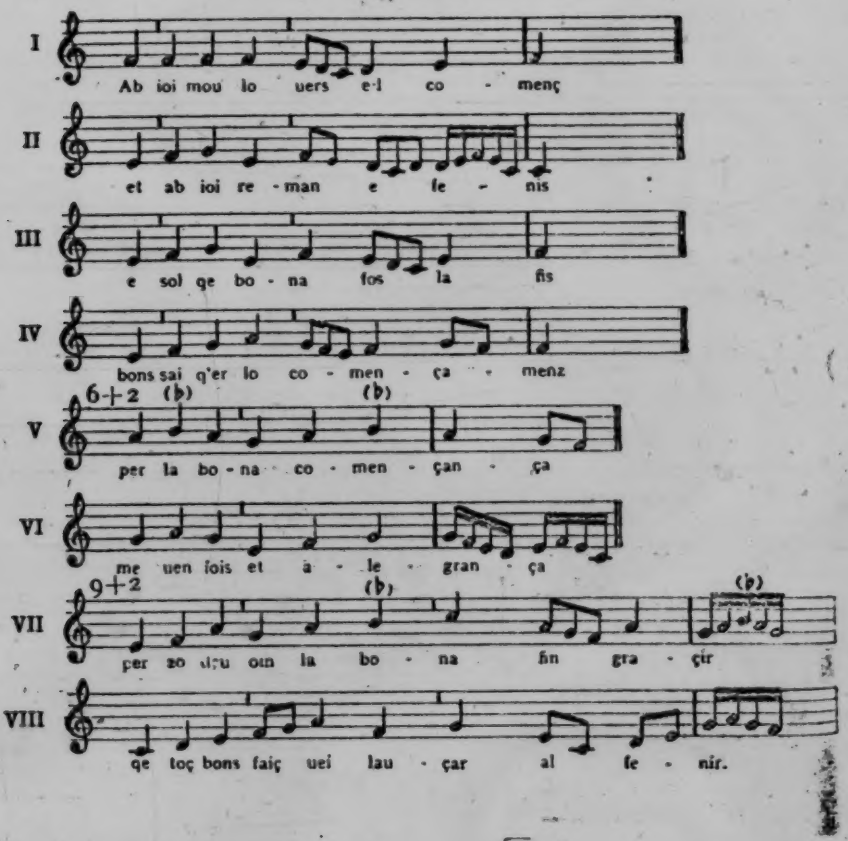
[5] Istvan Frank, Trouvères et Minnesanger (Saarbrücken: West-Ost Verlag, 1952), p. 134.

[6] Through-composed cansos are 3, 5, 6, 7, 30, 31, and 34.

[7] Hendrik Van der Werf, The Chansons of the Troubadours and Trouvères: A Study of the Melodies and their Relation to the Poems (Epe: Hoorberg NV, 1972), p. 63.

[8] Ugo Sesini, "Le melodie trobadoriche nel canzoniere provenzale della Biblioteca Ambrosiana," Studi Medievali, NS 13 (1940), 43.

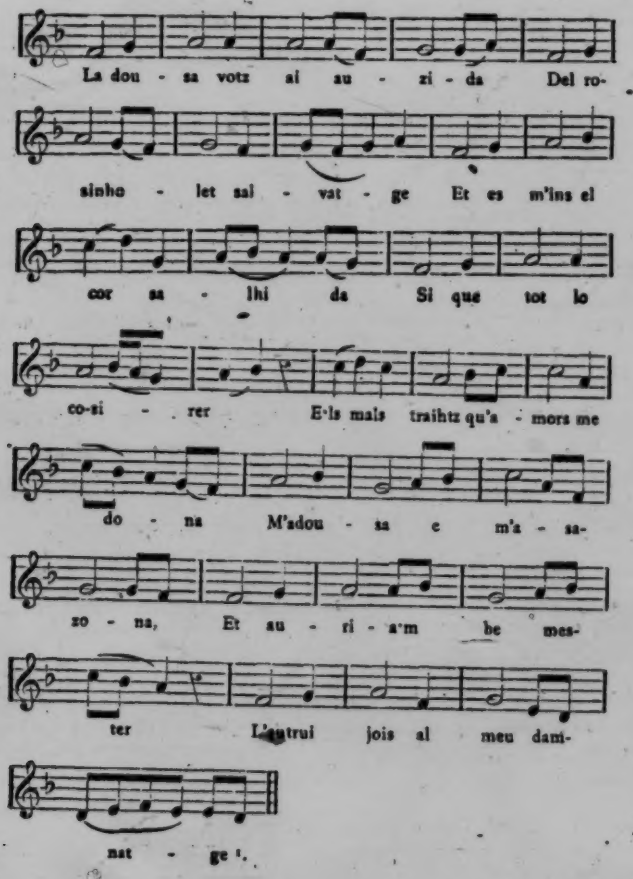
9 Switten, Metrical and Musical Structure." The method used here to analyze Bernart's cansos follows the procedure used by Margaret Switten in analyzing Peirol's cansos.

10 Sesini, "Le melodie," p. 36.

I
Ab ioi mou lo uers el co - menç
II
et ab ioi re - man e le - nis
III
e sol qe bo - na fos la fis
IV
bons sai q'er lo co - men - ça - menz
V
6+2
per la bo - na co - men - çan - ça
VI
me uen ſois et a - le - gran - ça
VII
9+2
per zo ui;u om la bo - na fin gra - çir
VIII
qe toç bons faiç uei lau - çar al fe - nir.

11 Ibid., p. 36.

12 Ibid., p. 47.

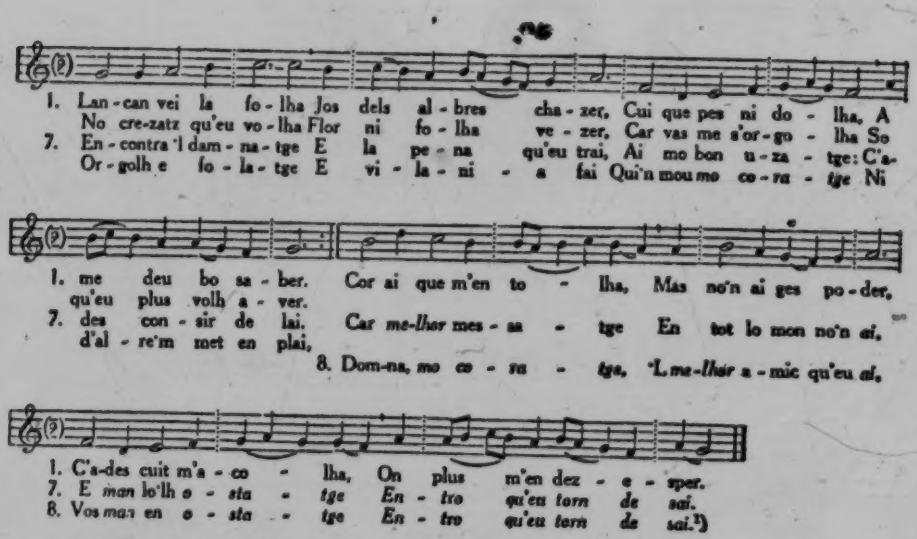
13 Ibid., p. 39

[14] Théodore Gérold, La Musique au Moyen Age, Les Classiques Français du Moyen Age (Paris: Champion, 1932), p. 165-166.

La dou - sa votz al au - zi - da Del ro-
sinho - let sal - vat - ge Et es m'ins el
cor sa - lhi da Si que tot lo
co-si - rer E·ls mals traihtz qu'a - mors me
do - na M'adou - sa e m'a - sa-
zo - na, Et au - ri - a'm be mes-
ter L'autrui jois al meu dami-
nat - ge !.

[15] Robert H. Perrin, "Some Notes on Troubadour Melodic Types," Journal of the American Musicological Society, 9 (1956), 12-18. This article contains a discussion of Dante's musical categorization of the troubadour cansos.

[16] Switten, "Metrical and Musical Structure," p. 247.

[17] Ibid., p. 247.

18 Guido Adler, Handbuch der Musikgeschichte (1924; rpt. Tutzing: Schneider, 1961), I, 190.

1. Lan-can vei la fo-lha Jos dels al-bres cha-zer, Cui que pes ni do-lha, A
No cre-zatz qu'eu vo-lha Flor ni fo-lha ve-zer, Car vas me s'or-go-lha So
7. En-contra l dam-na-tge E la pe-na qu'eu trai, Ai mo bon u-za-tge: C'a-
Or-golh e fo-la-tge E vi-la-ni-a fai Qui'n mou mo co-ra-tge Ni
1. me deu bo sa-ber. Cor ai que m'en to-lha, Mas no'n ai ges po-der,
qu'eu plus volh a-ver.
7. des con-sir de lai. Car me-lhor mes-sa-tge En tot lo mon no'n ai,
d'al-re'm met en plai,
8. Dom-na, mo co-ra-tge, L me-lhor a-mic qu'eu ai,
1. C'a-des cuit m'a-co-lha, On plus m'en dez-e-sper.
7. E man lo'lh o-sta-tge En-tro qu'eu torn de sai.
8. Vos man en o-sta-tge En-tro qu'eu torn de sai.[1])

19 Moshé Lazar, Bernard de Ventadour, troubadour du XII^e siècle: Chansons d'amour, Bibliothèque française et romane, Série B, 5 (Paris: Klincksieck, 1966), p. 19.

20 Van der Werf, The Chansons of the Troubadours, p. 43.

21 Hugo Riemann, Handbuch der Musikgeschichte (1923; rpt. New York: Johnson Reprint, 1972), I.

22 Gérold, La Musique, p. 92.

23 Pierre Aubry, "La Rhthmique musicale des troubadours et des trouvères," La Revue Musicale, 7 (1907), 318.

24 Gérold, La Musique, pp. 92-93; see also, Pierre Aubry, Trouvères et troubadours, Les Maîtres de la Musique, 2e éd., revue et corrigée (Paris: F. Alcan, 1910), p. 189.

25 Aubry, "La Rythmique musicale," p. 189.

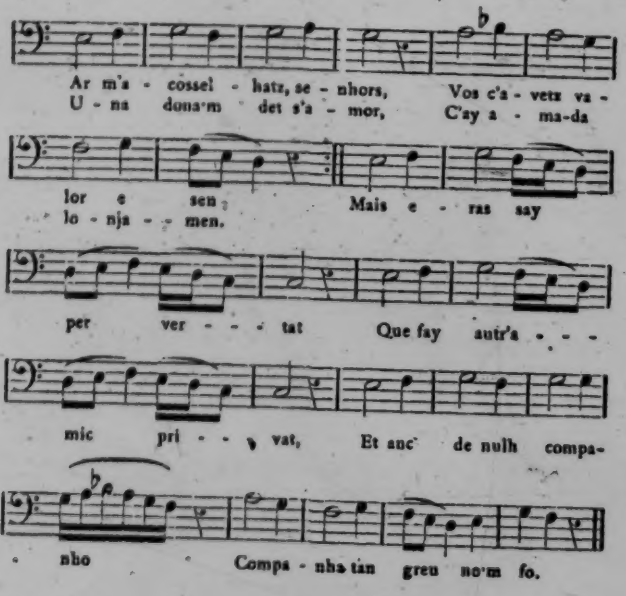
26 Ibid., p. 329.

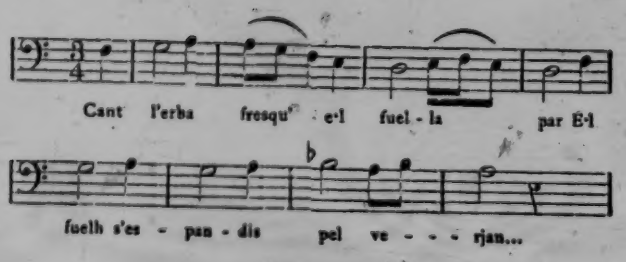
[27] Heinrich Husmann, "Les Epoques de la musique provençale au Moyen Age," Actes et mémoires du Ier Congrès international de langue et littérature du Midi de la France (Avignon: 1957), p. 198.

[28] Gustave Reese, "Secular Monody: The Latin Songs, the Jongleurs, Troubadours, and Trouvères," Music in the Middle Ages (New York: W.W. Norton, 1940), pp. 207-208.

[29] Jean Beck, La Musique des troubadours: Etude critique, Les Musiciens Célèbres (1910; rpt. New York: AMS Press, 1973), p. 52.

[30] Gérold, La Musique, p. 94-95.


Ar m'a - cossel - hatz, se - nhors, Vos c'a - vetz va -
U - na dona·m det s'a - mor, C'ay a - ma-da
lor e sen Mais e - ras say
lo - nja - - men.
per ver - - - tat Que fay autr'a - - -
mic pri - - - vat, Et anc de nulh compa-
nho Compa - nha tan greu no·m fo.

[31] Ibid., p. 96.

[32] There is also a method of determining the rhythmic mode according to the melodic characteristics. "The reasoning behind (this method) is that single notes are likely to come on the short units of the mode while groups of notes, or ligatures, are likely to come on the long units, because the longer the duration of a unit the more opportunity there is for singing several tones to that unit," writes Van der Werf, He points out, however, that it is very difficult to arrive at a certain rhythmic mode by this method, and that its proponents are few. Van der Werf, The Chansons of the Troubadours, p. 41.

[33] Carl Parrish, The Notation of Medieval Music (New York: Norton, 1957), p. 42-43.

[34] Van der Werf, Chansons of the Troubadours, p. 37.

[35] Ibid., p. 43.

[36] Jacques Chailley, "Les Premiers Troubadours et les versus de l'école aquitaine," Romania, 76 (1955), 212-239.

[37] Husmann, "Les Epoques".

[38] Frank R. Hamlin, Peter T. Ricketts, et. al., Introduction à l'étude de l'ancien provençal: Textes d'étude, Publications Romanes et Françaises, 96 (Genève: Droz, 1967), p. 95.

[39] Robert Scholes, Structuralism in Literature: An Introduction (New Haven: Yale University Press, 1974), p. 26.

[40] Ibid., p. 26.

CHAPTER III:

[1] Maurice Valency, In Praise of Love: An Introduction to the Love-Poetry of the Renaissance (New York: Macmillan, 1961), p. 119.

[2] Paul Zumthor, Langue et techniques poétiques à 1 époque romane (Paris: Klincksieck, 1963), p. 113.

[3] Ibid., pp. 115-116.

[4] Stephen Nichols, Jr. and John A. Galm, et al., The Songs of Bernart de Ventadorn, University of North Carolina Studies in the Romance Languages and Literatures, 39 (Chapel Hill: University of North Carolina Press, 1962), p. 16.

[5] Paul Zumthor, "Rhétorique médiévale et poétique," Poetics: International Review for the Theory of Literature, 1 (1971), p. 76.

[6] Pierre Bec, "L'Antithèse poétique chez Bernard de Ventadour," Mélanges de philologie romane dédiés à la mémoire de Jean Boutier, éds. Irénée Cluzel et François Pirot (Liège: Soledi, 1971), I,107.

[7] Pierre Bec, "La Douleur et son univers poétique chez Bernard de Ventadour," Cahiers de Civilisation Médiévale, 12 (1969), p. 25.

[8] Ibid., 11 (1968), p. 546.

[9] Bec, "L'Antithèse," p. 115.

[10] Bec, "La Douleur," 12 (1969), p. 31-32.

[11] Ibid., p. 32.

[12] Ibid., p. 32.

[13] See also the discussion on this passage in relation to key-words, pg.

[14] Frank R. Hamlin, Peter T. Ricketts, et al., Introduction à l'étude de l'ancien provençal: Textes d'étude, Publications Romanes et Françaises, 96 (Genève: Droz, 1967), p. 100.

[15] This canso appears as No. 1 in Nichols' edition.

[16] Nichols, The Songs, p. 18.

[17] Moshé Lazar, Bernard de Ventadour, troubadour du XII^{e} siècle: Chansons d'amour, Bibliothèque Française et Romane, Série B, 5 ((Paris: Klincksieck, 1966), p. 33.

[18] Ibid., p. 34.

[19] Zumthor, Langue et techniques, p. 115.

[20] Ibid., p. 115.

[21] Lazar, Bernard de Ventadour, p. 30.

[22] Linda Paterson, The Troubadours and Eloquence (Oxford: Clarendon Press, 1975), p. 5.

[23] Nichols, The Songs, p. 18.

[24] Zumthor, "Rhétorique," p. 82.

[25] Ibid., p. 82.

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APPENDIX

The eighteen cansos of Bernart de Ventadorn for which music is available have been collected and edited by Carl Appel in one volume. This edition, however, is sometimes difficult to obtain, and all but four of the cansos are available in other sources. Following is a list indicating the various sources of all of the cansos. A page number for Appel's edition is given only for those songs which are found uniquely in that reference; otherwise, it should be assumed that every canso is in the Appel edition.

ABBREVIATION	SOURCE
Ad	Adler, Guido. Handbuch der Musikgeschichte. 2 vols. 1924; rpt. Tutzing: Schneider, 1961.
Ap	Appel, Carl. Die Singweisen Bernarts Von Ventadorn, nach den Handschriften mitgeteilt. Halle: Niemeyer, 1934.
B	Billet, Léon. Bernard de Ventadour: Troubadour du XII siècle. Tulle: Orfeuil, 1974.
Gn	Gennrich, Friedrich. Lo Gai Saber: 50 Ausgewählte Troubadourlieder. Darmsdadt: (n.p.), 1959.
G	Gérold, Théodore. La Musique au Moyen Age. Paris: Champion, 1932.
Re	Reese, Gustave. Music in the Middle Ages. New York: Norton, 1940.
R	Restori, Antonio. "Per la storia musicale dei trovatori provenzali." Rivista Musicale Italiana, 3 (1896), 231-260.
S	Sesini, Ugo. "Le melodie trobadoriche nel Canzoniere provenzale della Biblioteca Ambrosiana." Studi Medievali, NS 13 (1940) 1-107.

ABBREVIATION	SOURCE
Sm	Smythe, Barbara. "Troubadour Songs." Music and Letters, 2 (1921), 263-273.
V	Van der Werf, Hendrik. The Chansons of the Troubadours and Trouvères. Epe: Hoorberg NV, 1972.

SOURCES FOR MUSIC OF BERNART DE VENTADORN

CANSO[1]	FIRST LINE	SOURCE, PAGE
1	Non es meravelha s'eu chan	S, 32-34
3	Ab joi mou lo vers e.l comens	R, 248 S, 36 Sm, 269
5	Ara no vei luzir solelh	B, 396 S, 46
6	Lancan folhon bosc e jarric	B, 396
7	Can vei la flor, l'erba vert e la folha	Ap, 42
9	Ben m'an perdut lai enves Ventadorn	S, 44 R, 246-247
15	Conortz, era sai eu be	S, 50
16	A! tantas bonas chansos	Ap, 34-35
18	Pois preyatz me, senhor	Re, 214 S, 52
20	Can l'erba fresch e.lh folha par	B, 397
24	Can par la flors josta.l vert folh	S, 40
25	Era.m cosselhatz, senhor	G, 95 S, 42
27	Amors, e que.us es veyaire?	Ap, 33
30	Estat ai com om esperdutz	Ap, 39
31	Can vei la lauzeta mover	B, 398 G, 163 S, 38 Sm, 268 V, 90

CANSO	FIRST LINE	SOURCE, PAGE
34	La dousa votz ai auzida	G, 165-166
38	Lancan vei la folha	Ad, 190
40	En cossirer et en esmai	S, 48

[1] Canso numbers refer to the edition of Bernart's poetry by Moshé Lazar, Bernard de Ventadour, troubadour du XII^e siècle: Chansons d'amour. Paris: Klincksieck, 1966.